THE BUFFALO ARTISTS' REGISTER

A General Review of the Activities of Representative Organizations of Buffalo, N. Y., and Vicinity, Related to the Community's Efforts in the Creative and Interpretive Arts, with Biographical Records of Many of the Leading Individual Artists

Edited by

LEE F. HEACOCK

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EDWARD HUBERT BUTLER

(Beach photo)

Editor and Publisher of The Buffalo Evening News and Chairman of the Board of Local Managers, Buffalo State Normal School

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To Edward Hubert Butler

IN consideration of his promotion of Education, his effective advocacy of temperate, constructive Journalism, his generous notice of incipient Talent, and his lofty interpretation of the responsibilities of Citizenship, this book is respectfully dedicated.

As President of the Board of Local Managers of The Buffalo State Normal School, Mr. Butler has labored assiduously for multiplied myriads of children who will look to its graduates for instruction and inspiration. As these lines are being written, plans are going forward to bring this institution to a position of still greater prestige and potentiality for service to the public as The Buffalo State Teachers' College.

Interpreting as a public trust the princely property, The Buffalo Evening News, with its incalculable leverage over the minds of his fellow-citizens, and inheriting with it the power and passion to use it wisely, Mr. Butler has made of The News a valued co-operator in every worthy work on behalf of the community.

Within the decade we have seen in Buffalo and America a moral revolution. The old sanctions of social order, the old canons of taste and tolerance, the old standards of character and conduct have been swept away in what seems a delirium of orgiastic irresponsibility. Without losing sight of its primary function to chronicle faithfully the news as it unfolds, and with no fatuous endeavor to live in a dream-world of its fancy, The News has contrived with admirable consistency to temporize with that mob impulse which would confer degrees on popular prize-fighters and model deportment on the vagaries of motion-picture heroes. Where the light touch has been in keeping with the spirit of the news it has interpreted the facts with an engaging humor; yet, withal there has been no indecorous jesting with domestic tragedy, no revelling in the exploitation of the pseudo-romantic or the truculent in its necessary chronicle of crime, no fermentation of bathos, no culture of sensation for its own sake.

We are not, however, concerned solely with such negative virtues as the abstention from common indecencies, important though these negative virtues have come to be. We are conscious as well of the systematic and persistent efforts of The News under Mr. Butler's direction, to inform its readers accurately and adequately of the undramatic but highly significant activities of the schools, colleges, libraries, art gallery and other cultural institutions; to notice, without affectation or cant or labored superlatives, the work of our local artists; to recognize the authentic place in the civic scheme of our educators and our priests of beauty.

Wielding a boundless power, unchecked by any authoritative review apart from his own conscience, Mr. Butler has achieved while still approaching the meridian of life, a reputation for astuteness, tact and vision extending far beyond the immediate scene of his chief activities. As Director of The American Newspaper Publishers' Association since 1920, and as Vice-President of The Associated Press since 1924, he has been recognized as an important factor in guiding the destinies of those great associations of the chief newspapers of America.

In all good will and gratitude to those others, and they are many, who have contributed in greater or less measure to the cultural growth of the community—having in mind the level impartiality of an influence which filters into the daily lives of all of us, whether we be conscious of it or not—having tested him by the gauge of unbargaining civic service, from the benefits of which not one of us is exempt—we feel no hesitancy in naming as Buffalo's First Citizen, Edward Hubert Butler, Editor and Publisher of The Buffalo Evening News, and inscribing in his honor this unpretentious but sincere effort to bring into a closer understanding and fellowship one with another, the exponents of all the arts.

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LEE F. HEACOCK

(Beach photo)

Editor and Publisher of The Buffalo Artists' Register and The Buffalo Arts Journal

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Introduction

IN presenting this volume to the local community of artists and art-lovers, perhaps a word of explanation may help the reader and consultant of its pages for reference purposes. It is, we believe, a departure from the beaten path of books which have some points in common with it, and a fuller measure of value may be gained from it if its character and purposes are clearly set forth.

The Buffalo Artists' Register is designed to provide a means of preserving to posterity a record of the activities of the outstanding, representative arts organizations of the present period, together with a record of the individual contributors and their contributions to the artistic life of the vicinity for the year 1926. It is supplementary to The Buffalo Arts Journal. The Journal, a monthly magazine, aims to chronicle the passing events of interest to the local art world; The Register to record the things which have a more permanent significance. The Journal must in the nature of things, contain much that is ephemeral—matter which is of passing interest, but with no especial historical interest. The matter contained in The Register, on the other hand, should increase in interest as the years go by.

Both The Register and The Journal are separate but supplementary means to the same end—that end being the knitting together of the artists and art-lovers of the community into a closer association based on mutual respect and good-will, to promote interest in all manifestations of the arts. We see in each of the arts a striving for the same goal through a variety of different media; an underlying kinship, uniting each exponent of any phase of art with all others who seek a means of conveying to the world some glimmer of that living spark of Truth and Beauty which illumines their own consciousness.

As we see it, the best means of promoting such an association and mutual interest is in making known to one another rather definitely, who are the artists and what they have done. We are trying, through these two forms of publication, to present a record of artists' interests and accomplishments which shall be at once comprehensive, authoritative and free from individual press-agency and promotion schemes,—a simple record of facts with no blandishment, no decoration and no fulsome eulogy. If the facts presented are of so little signifiance that they require bolstering and polishing, it were better that they be omitted altogether.

It is a prevalent notion that appreciation of the arts must be couched in terms of exuberant rhapsody. Nothing could be farther from the truth as it is given us to see it. Superlatives are the currency of sycophancy and bear no relation whatever to a serious examination of works of art. We are coming more and more to feel that in creative art, at least, even comparisons are in a measure, odious. An artistic creation, as a condition of its existence, must be an individual thing, an expression of the individuality of the artist. How, then, shall we provide for it a measuring rod of comparison? In the field of interpretive art there is the approach to perfect interpretation, fidelity to the mood of the creator of the composition interpreted, appreciation of nuance and clarity of portrayal of a given thing which combine to give us a clue to comparative excellence; but in creative art there is nothing which may be used as a yardstick. If, therefore, we refrain from adjectives in The Buffalo Artists' Register and in The Arts Journal, let it not be set down to a churlish coldness and lack of enthusiasm, but rather to a desire on our part to invite examination of the actual work of art mentioned in their pages to which the art-lover may apply in his own good pleasure, the terms which arise out of his own response to the artist's message.

We do not look upon the recording of an artist's biography in The Buffalo Artists' Register as a mark of especial distinction. It is a simple chronicle of the facts which we consider relevant to the community's artistic life. We are glad to record any contributions to the general reservoir; but the reader must be the judge of what each of these things means to himself. An analogy between The Artists' Register and any city directory might easily be found.

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The Artists' Register records simple facts about artists; the directory records simple facts about all citizens, such as their names, vocations, business and home addresses. Both are utilitarian in their purpose. The appearance of a certain name in the city directory signifies that such a person is known to be a resident of the city; the appearance of a name in The Artists' Register signifies that such a person is known to be a factor in the local community of artists.

We have tried to make The Buffalo Artists' Register as perfect and complete a record as is possible, but we are acutely conscious of its errors both of omission and of commission. As a pioneer effort it has blazed its own way and has not always found it easy to make clear, even to those who are most benefitted and therefore most interested, the value of the service it might render. We feel, however, that we may with justice say of it that it is an important step in the right direction, and succeeding issues will be increasingly valuable as they appear.

The list of artists named is representative, although a long way from being exhaustive. Our own estimate is that the volume contains the records of about eighty per cent. of the people who might with justice be recognized as eligible to appear. We shall welcome from any source, the suggestion of names and addresses of artists whose names have been omitted. There has been no lack of care in seeking out those deserving of mention, but some have doubtless been missed.

The matter in the first half of the book is intended to provide a sort of cross-section of the artistic life of the community, showing something of the nature of the activities of arts organizations, representative examples of the work of Buffalo artists, and such other matter of a general nature as might be thought to have historical value. In the main, the matter published here has appeared during the past year in The Arts Journal, which will contain from month to month matter suitable for the future volumes of The Buffalo Artists' Register, both in the way of additional records of artists and examples of their work.

Every community, large or small, has its quota of individuals engaged in contributing, as best they may, to the artistic life of that community. This is quite as true of Lackawanna, the general complexion of which is rather starkly industrial, as it is true of East Aurora, the general complexion of which is more agreeable—the difference being in the percentage of the total population who contribute. An uninviting atmosphere does not utterly eliminate the inevitable artistic colony—it only reduces the membership.

In launching The Buffalo Artists' Register, we have had in mind primarily the identification of such institutions, organizations and individuals as are contributing in larger or lesser measure to the artistic side of life in Buffalo and Western New York. It is our purpose to do this by means of simple, but adequate statements of fact. There is no desire on our part to lavish adjectives nor indulge in pæans and panegyrics.

The personal records are designed to set forth as precisely as possible what each individual has done—not to pass judgment on the respective merits of such performances. Discrimination has been exercised in choosing who is to appear in the volume and every effort made to seek out the precise facts with reference to the artistic contributions of such. If a person has made no artistic contributions, there is no place for him, of course, in a record made up of simple statements of demonstrable fact.

We could not hope that The Buffalo Artists' Register in its first issue would be faultless, complete and perfect in every detail. But it is as nearly so as we have been able to make it. The human equation has its influence here, precisely as it does in every human institution, but we can at least make a start in the right direction and exhaust every reasonable means of making the records comprehensive and accurate. In each case, the person listed has been personally interviewed as to his history. Every fact which has any bearing on the place of the individual in the artistic community has been checked so far as possible, and if found to be correct, entered without comment, favorable or otherwise, as a part of the record. We believe we may safely promise that those who consult The Buffalo Artists' Register may place perfect confidence in every statement printed therein.

There has been no expense to any exponent of any phase of art in the listing. Money could not buy such a listing, nor does the lack of it modify by a single word what is said about the artists included. We shall gladly examine the qualifications of any person whose name and address is brought to our attention as a competent exponent of any branch of art, and who, through lack of public knowledge of him, has been overlooked. We shall cheerfully interview any and all such persons, with a view to including them in the next volume, if the record justifies it.

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Every fact which might have a bearing on the artist's standing will be carefully combed out.

The Buffalo Arts Journal, as the representative publication of the arts and the artists, feels daily the need of a practical classification of the people and institutions it represents. This is not merely for the purpose of enabling the editor to gauge the fervency of his admiration of this actor or of that musician; but for more practical purposes. Every day calls come in for information which means patronage for some artist. We would much prefer not to make specific recommendations. Obviously, however, when occasion arises to help extend the interest in and patronage of any form of art, we cannot permit the opportunity to be wholly wasted. With a chance to consult records of this character, we believe that intelligent people will be able to make their own decisions in the light of clear-cut facts.

While it is true that some will see in it only a ministration to the individual ego, this can be the view only of the dilettanti who are so obsessed by their painful self-consciousness that they look upon the printing of their names in the directory or the telephone book as in some way flattering! The Buffalo Artists' Register flatters nobody. It is designed to meet a very urgent and practical need. It prints in detail the essential facts about the institutions, organizations and individuals who are contributing in some manner to the community's artistic life, in order that those who want to know the precise facts about the records of such institutions, organizations and individuals may have a reliable source of information. Facts are only informative and are never flattering; although they may be very creditable and worthy of all respect and admiration. Knowing the facts, which are not amenable to change through feeling, the reader of The Buffalo Artists' Register may use his own judgment about the opinion he may reach through such knowledge. In gathering, synthetizing and presenting the unvarnished facts about the artists of Western New York, without criticism or comment, we believe we are rendering service to the community as a whole, and to each individual named, a service in accurate proportion to the value of his personal contribution. No comparisons are drawn by the editor, and if the person consulting this work of reference feels the need of adjectives, he will have to supply them himself in keeping with his own preferences!

The question of standards of eligibility gave the editors no little concern. They are by no means arbitrary, but in a general way, the following classifications and considerations have guided us in making selection of the persons included:

Musicians, instrumental and vocal, of sufficient proficiency to appear publicly, not neglecting the great body of teachers of music or the soloists, organists and choirs of the churches, fraternities and other organizations who do their work quietly year in and year out with so much of devotion and often so little of applause.

Painters and sculptors whose work has been accepted and displayed in exhibitions from year to year, as well as commercial artists with a memorandum of meritorious work to their credit.

Amateur and professional actors, directors and instructors who have had a part in creditable dramatic productions; elocutionists, readers and orators who have had public appearances under such sanctions as will indicate that discrimination on merit has been exercised.

Poets and other writers whose work has been published on the basis of its literary excellence; authors of original papers read for the instruction or entertainment of literary clubs of standing; editors and critics; historians and essayists, archeologists and those engaged in research work of significance to the arts.

Architects recognized as such by the American Institute of Architects, not neglecting landscape architects and draftsmen who have attained to recognized proficiency.

Professional portrait and commercial photographers of standing and pictorial photographers recognized by the Camera Club, whether members or not.

Educators generally and particularly instructors in the arts—such as drawing, music, English composition and literature whose proficiency has been indorsed by competent authority.

Exponents of the arts of rhythmic expression who have had public appearances under accepted sanctions.

In the compilation of the matter for The Buffalo Artists' Register we have tried to be explicit, authentic and relevant. It is submitted to the community for what it may be worth.

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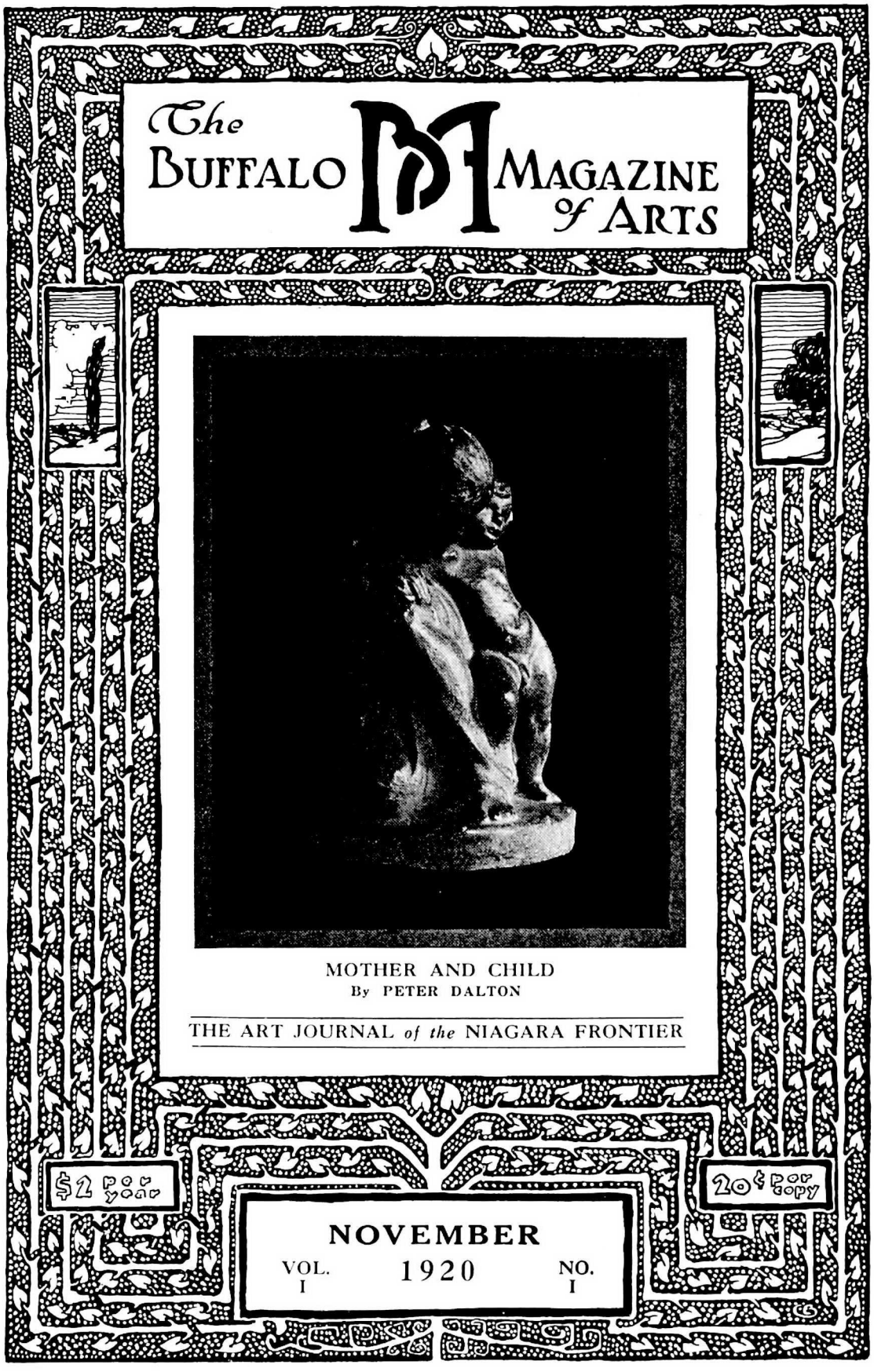

COVER FOR BUFFALO'S FIRST MAGAZINE OF ARTS—FULL SIZE

Founded by Carl L. Bredemeier in November, 1920, The Buffalo Magazine of Arts had a brief but interesting career. The Buffalo Arts Journal, its spiritual heir, numbers Mr. Bredemeier among its Associate Editors.

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The Buffalo Arts Journal

By LEE F. HEACOCK

IN making its bow to Buffalo as the active protagonist of art and of those individuals and agencies in Buffalo devoted to the pursuit of the æsthetic, The Buffalo Arts Journal disclaimed any desire either to claim authority as critic or to set up a hierarchy of the faithful. It is rather our purpose to comprehend within the pages of the publication, what we may of truth and beauty and the joy of gracious living to the end that we may pass on to others what treasures we may discover at our doorstep; to record the activities of those who have banded themselves together in varied groups the better to promote the aims of any phase of artistic aspiration, or expression; to fan the fires of high purpose in the young and glean golden truths for all of us out of the ripe experiences of the old; to rejoice in the successes of those who achieve and to comfort with gay visions those whose path lies still among the thorns; to plead boldly the cause of art as a common interest, defend with zeal the dreamer inarticulate, and unite in loyalty and good will all those whose eyes are on the heights.

For whatever may be the vehicle of expression,—whether it be pictorial or plastic art, drama, music, architecture or letters,—the route is the path of sincerity and truth and the goal the gates of beauty. Less of inspiration is there than of despair and desolation to the plodding, perhaps, when the meteor of genius flashes by—the genius for whom are all the plaudits of the pundits and the notice of the pop-eyed world. Not solely for the further hymning of hallelujahs to the earth-shaking prodigies then, shall be the columns of this journal, but rather for the nourishment of genius in gestation and the revival of courage in the darker hours for all of those whose aim is lofty and whose hearts are steadfast and unafraid.

Not that we would fill the air with clamor and call the world to witness when little Willie stumbles on a rhyme or on his slate approximates a horse. Nothing is more pitiful than the wreckage of hopeful lives lured to the rocks by the rhapsodies of ignorant or fawning friends. We are fully sensible of the fact that praise is incense in the nostrils of us all, earned or unearned, and if our praise be sparing let it be said in all sincerity that we wait only to be sure that we shall not, all unwitting, prove a Lorelei indeed. For well we know that praise, after all, is but a garnish for the solid meat of merit, and that he who is apprised of a fault early is better armed for later conquest. Too, we know that thrift more often follows the feigning of admiration than the telling of unwelcome truth. Yet,—if we cannot serve in full integrity the cause to which we pledged our fealty in the initial issue,—then shall we too go to join the bold ghosts in that crowded Limbo of Essays in Honesty which were but are no more.

Let not our title The "Buffalo" Arts Journal invite the thought that we would tether Art within our civic door-yard or paint on her chaste bosom a prideful booster legend. We yield to none in loyalty to Buffalo merely because we know that art is universal and will not be tamed or tagged or pent in lesser precincts than are the boundaries of the soaring mind of man. We hope to render yeoman service, not in localizing Art but in making Buffalo more artistic.

And so in other fields where Art makes contact with the interests of men. There are those who would contend, let us say, for "100 per cent. American Art," striving to make of art a tail to a provincial kite; those who are intent on what they may get in coin or caste or consequence, whose art is but the pseudo-art of crafty cadging; those who have learned to mumble the patter of a few pompous dogmas and who look upon art as the exclusive possession of a callow clique of mincing marionettes; those who look at art through the colored lenses of a peculiar cult, new or old, whose password is exclusion and whose secret seal marks the elect; those who would drape the loveliness of art in the paltry pantalettes of their own shame-faced pruriency, and keep her tawdry lest she flaunt a loose allure; those who would weigh her in the scales of their particular propaganda, their private profit or their public praise, their narrow faith or social setting,—with all of these Art has little to do, for with sure step and flawless instinct, she flees always the cord of servitude. Wanton she may be, and wilful; but a jealous mistress withal, and never will she bide as second in the heart of any lover.

Not then as advocate of the authority of any trade-mark, seal or sign-manual ap-

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propriating art as its own and of its heirs and assigns forever do we come, but rather quite simply and humbly to examine the art of the avenue as of the alley,—in the light of its excellence, its sincerity and its freedom from cant and humbug. For this is the essence of abiding merit in art,—that it lives on with or without the kudos, careless alike of praise and blame, sufficient unto itself, feeding upon its own vitality, living for the pure joy of being.

Nor shall we venture the assumption of the airs of arbiters. Not as critics of specific efforts in the field of art, turning thumbs up here and thumbs down yonder, shall we make a place for The Buffalo Arts Journal in this community. There is no lack of critics better equipped than we to pin medals on deserving breasts and drive imposters from our city gates. Rather shall we confine our efforts to describing, developing and extending public knowledge of those organizations and agencies which have for their objects, education, discrimination and the production of objects of art. It is for them to measure merit; for us only to proclaim their findings and register their judgments.

We believe this publication is a pioneer in the field. With no traditions to revere, no competitors to outrival, and no hidden purposes to serve, it is blazing a virgin trail. No feature is there in it which may not be changed,—so that its purpose is the better served.

Possibly no local enterprise is so amenable to introspection, to soul-searching analysis and questionings of the minutiæ of the day's work, as the business of publishing The Arts Journal. It is right that it should be so. Such a project cannot live unto itself alone—it must be a social product. It must be either an institution of outstanding value rendering a service of high distinction and meriting the wholehearted co-operation of the portion of the community interested in the arts, or it is nothing.

In order to make clear to our readers the principles which guide our efforts, we submit to the scrutiny of all comers the appended code, not so much with a view to its approval by them as with a view to emphasizing the fact that we look upon The Arts Journal not as a lark but as a life work, not as a private plaything but as a civic service, not as a means of exploiting a personal hobby but as a means of getting the maximum of community value out of a highly specialized personal training.

We shall be honest with ourselves and our readers and submit without bitterness to remorseless surgery upon our own pet fallacies, scorning consistency as the badge of mediocrity, and welcoming the new truth which shall reduce the handicap to our progress of inadequate or inaccurate information.

We shall seek to strengthen and support all those agencies laboring for the development of the best in all of the arts, being not too ready to question the good faith or the capacity or the zeal of those who have labored long; yielding full reverence to the value of authority, yet reserving the right to independent exercise of judgment and scrutinizing closely any symptom of decay; pursuing no casual whims and, conversely, neglecting no new ideas solely because they may be new. Speaking broadly, we believe that the architect who builds a church is most competent to build the steeple also.

We shall accept but one sanction for criticism of the work of others—the promotion of art, which carries with it in the broader sense, the development of the artist and the protection of the public not so much from chicanery as from misunderstanding, not so much from fraud as from inadequate perceptions, not so much from deliberate abuse of the public confidence as from neglect of the artist's possibilities. Claiming the right to criticize freely the work of others, we cannot but grant to others the right to criticize our efforts in all candor and sincerity, recognizing no exemption for the editor of The Arts Journal which does not apply with equal justice to any individual or institution.

We shall strive to be not censorious with the untaught, to be free from dogmatism, to be as much above suspiciousness as above suspicion, to accept graciously the kindly encouraging words of friends and the designing flatteries of the disingenuous and to be misled by neither; to learn something out of the experiences of all with whom we come in contact, but most of all out of our own experience; to reason logically from sound premises to reasonable conclusions, rather than from fatuous fancies to pleasant illusions; to analyze conditions for what they are and to believe things because they are so, neither pandering to the pompous nor despising the disinherited; to call things by their names and to honor people for what they are, acknowledging the value of immediate experience, but recognizing the authority of no Brahmin caste; to make no truces with hypocrisy and no wars upon the weak.

We shall strive to serve the cause of development of interest in all of the arts impartially, convinced that all forms of artistic expression are but varied phases of Truth which is one and indivisible, and that members of one body cannot harm one another to the advantage of the whole; to recognize in our own artistic preferences not an unfailing guide, but merely a point of departure, proceeding from which, contact may be made with all forms of artistic expression, given a spirit of catholicity and sympathetic understanding, combined with a willingness to learn.

We shall strive to maintain an address of urbane dignity in The Arts Journal in keeping

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with the sanctity of what we conceive to be its high purpose, but without making of it an excuse for personal pompousness, and without distorting our sense of values or submerging wholly a treasured appreciation of humor. In our relations with business we shall seek to encourage art to manifest itself, without sacrificing our esthetic integrity to our material needs; living in no fool's paradise surrounded by a practical world, but likewise yielding no hostages to the philistine.

We shall strive to escape betrayal by false modesty quite as earnestly as to escape betrayal by false pride, and to remember that we cannot afford the luxury of elaborate self-consciousness, nor refuse the proffer of any legitimate co-operation; to bear in mind always that we are but the instruments of a social function, chosen not by reason of any personal merit, but by reason of a highly-specialized experience adapted to a specific purpose, that purpose being to provide and maintain a lever at which may be applied the united power of the artistic community to consolidate its advances and to chronicle its aspirations.

This, then, is what we shall strive to reflect in every issue of The Buffalo Arts Journal, and when this code shall no longer be adequate to our growing needs we shall not surreptitiously evade its pledges or ignore its significance, but in all candor and good will, revise it to serve its greater responsibility or reduce its rigors to come within our range—precisely as the traveler, having lost the path to the haven of his journeying, might revise his routing and modify his map.

To you who have thrilled to the holy joy of expression in the creative or interpretive arts, or have responded with reverent appreciation when another has struck the inimitable note of ageless Truth, or limned in beauty the subtle contours of her visible forms, is addressed this document. In it we have set forth with a decent humility, why we are here, what advances we have made and what we hope to accomplish. In it we hope to prove to you that The Arts Journal is a vital force in the community which can and will, with your whole-hearted co-operation, enlarge and extend your opportunity for expression and enjoyment of those soul-warming aspirations toward Art which give to your life its savor and significance and raise your existence above the drab level of a mere scramble for bread. The Arts Journal comes, not as an added ornamentation or an extra appendage to the artistic community, outside and independent of the other agencies and organizations for the promotion of interest in the creation and enjoyment of the arts, but rather as a revivifying and rejuvenating force, lending vigor and unity and electric energy to each good and wholesome endeavor.

The Arts Journal aims to be a factor in the success of every sincere and unbargaining effort, of every competent artist, of every grouping of artists for a worthy purpose. Its vital concern is to reflect the artistic side of the community's life, to chronicle artistic activities, and to help you to the accomplishment of your loftiest aims and noblest purposes. In helping you it helps your contemporaries, it helps the community, and it helps itself to a fuller enjoyment and a more fruitful life.

The Arts Journal proposes to inspire in each institution related to the arts a new vision of significance and potency, in each organizaton a new courage to venture deeds of lofty emprise, in each individual artist a broader outlook, and in them all, jointly and severally, the high resolve to seek unfalteringly the heights where dwells perfection. The Arts Journal by emphasizing that bond of common interest, that kinship of all the arts, that underlying interdependence, each upon the rest, seeks to establish unity and good-will throughout the entire community of artists, welding together in one homogeneous whole, all of the integral elements which go to make up the community's artistic life.

The Arts Journal stands committed to certain fundamental principles, to which it invites your attention, as the working bases of that intimate understanding which must prevail between you as an individual and The Arts Journal as an institution. We believe:

1—That artistic appreciation is rooted in direct and personal contact with works of art.

2—That the discussion in its columns of works of art with which the reader may be brought into direct contact—that is, those which may be examined and enjoyed by the reader at first hand—is of greater service in developing a genuine appreciation of the arts, than is the discussion and appraisal of greater works of art at a distance which he may see only through the eyes of another.

3—That the person who has personally attended a concert of artistic significance, or has purchased a painting of his own, or has examined critically for himself an effort in the direction of architectural excellence, has advanced further in the direction of appreciation of the arts than one who has merely read of these things—even though those which have come under his personal attention be of modest merit.

4—The obvious conclusion arising out of these premises is that the function of The Arts Journal is not to serve as a substitute for immediate and personal contact with the arts, but rather to serve as a means of establishing such contacts, to focus attention on artistic efforts of our own environment, and to stimulate our own artists to greater achievements, by inviting attention to their present approaches to

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excellence, rather than to occupy ourselves with greater achievements which are beyond our immediate field of activity.

We see in this attitude nothing of provincialism and no necessary tolerance of mediocrity. Each community has its little body of developing devotees of each of the arts, from whose number presently some emerge, achieve recognition in the metropolis, and with this recognition, return in triumph—sometimes to patronize artists of greater merit who have stayed at home. The Arts Journal is glad to take note of such successes and to join in the acclaim which each enjoys—but sees no reason why any community's appreciations should wait upon those of another community.

By this we do not mean that the cause of art appreciation is advanced by indiscriminate applause of mediocre offerings. We mean rather that in offering a medium for the expression of competent criticism in music, drama, letters, and the pictorial and plastic arts, The Arts Journal not only spurs the artists to better production, but at the same time heartens the newspapers to greater efforts, quickens the interest of the considerable body of art-lovers in the city and spreads the contagion of the desire to understand and appreciate. It is not that we propose to ram the love of art into the minds and the souls of the congenitally unresponsive, but that we hope to organize and encourage critical expression by those who are already equipped to serve as critics and by the stimulation of their example induce painstaking study and the gradual growth of a capacity for intelligent criticism among a substantial number of people.

If we shall succeed in developing the artistic appreciations of our own community to the point where we are able to recognize excellence on its own merits, without waiting for the signal to applaud to be given by other cities, then will our own community achieve not only prestige as a center of art appreciation, but also as a center of art production—for the artist inevitably gravitates to the place where his work may be competently appraised and suitably rewarded. Given a proper appreciation of the arts, the market for works of art follows as inevitably as day follows night.

What is true of painting and sculpture is equally true in this connection, of music, architecture, letters and every other manifestation of art. It is a favorite tradition among the yokelry that in art there are only two classes—the geniuses who have been touched with the magic wand in a sort of visitation by Santa Claus, and who are henceforth beings set apart for veneration by all other men—and the nobodies who fuss around with paints or pianos or pencils, and are not even entitled to respect. Yet innumerable cases are of record in which essential nobodies, by dexterous promotion methods, have achieved a contemporary celebrity, whilst masters in each of the arts have been allowed to languish in obscurity throughout their lives.

It is not the function of The Arts Journal to support the contention that what is produced in this community is superior or inferior to that which is produced in other communities. We are quite as capable of seeing the humor of such a situation as the next one. What we do hope to accomplish is to promote interest in the study of such artistic productions as are directly under our observation—to urge the examination, though not necessarily the indorsement, of what is made or brought within our immediate environment. Consideration of those things which go to form our surroundings need not signify any lack of appreciation for greater things which lie abroad. An interest in the design of our local churches, for example, should not imply any disrespect to the architecture of the Cathedral of Notre Dame or Rheims. The important point is that if we feel an interest only in that which is pre-eminent and a long way off, we shall never have anything at home which will be worthy of respect! Moreover, we may well feel that the world's outstanding works of art will get along very well with or without our indorsement or condemnation—whereas the development of an increased measure of interest in and appreciation of art is an immediate and crying need of our own community, and is a project in which may be enlisted to advantage the labors of every available hand and brain.

Not without surveying the terrain or counting the cost have we launched this campaign to advance the artistic appreciations of this community. And we have no fatuous visions of recasting it in our own image, and showering kudos on it as a work after our own heart!

The editor has sought to obtain for The Arts Journal's columns the views of those who are best able to instruct as well as to edify the reader. Oftentimes, and particularly where the subject is one beyond the ordinary experience of well-informed people, we have invited the person most immediately concerned to set forth what he considers his most important work and to explain it directly to the reader. As The Arts Journal's object is to convey information and to stir interest in ideas, rather

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than to lavish superlatives on recipients of its notice, it is no unusual thing to find collectors, artists and writers discussing their own aesthetic interests in its columns with the utmost candor, free from any implication of egoism.

What we hope to accomplish is primarily a work of organization. If we can draw into concerted effort and apply effectively the resources in talent and criticism and enthusiasm which are already here in abundance we shall accomplish results of amazing significance. And that is precisely what we have set out to do. The columns of a magazine such as The Arts Journal provide ample room for the criticism and review of the work of the various artists and the activities of the arts institutions and organizations, and at the same time the existence of such a magazine in the community provides a central point of contact and a common ground of association for all other agencies. Moreover, it is not in competition with any other artistic project, and as has already been pointed out, its highest success lies in promoting the success of all other legitimate enterprises related to the arts.

The Arts Journal holds to the idea that a love of the arts grows by what it feeds on. Every successful enterprise of true artistic significance is always the ally and never the real competitor of other similar enterprises. This is a principle which many people find difficult to accept, and oftentimes their refusal to accept it leads to jealousies, the frittering away of effort, and disheartening divisions of attention. Every successful concert, art exhibit or dramatic production is a promoter for every other. The man who has enjoyed tonight a fine and inspiring recital is vastly more likely to attend another recital tomorrow night or next week than the one who has stayed at home; the man who has bought his first painting, no matter who the artist, is more likely to buy more paintings than the one who has yet to make his first purchase of this character. No success has ever been brought about by berating or belittling the work of others—although it is true that some artists have succeeded despite the defect of such pettiness.

It is becoming in each of us from time to time, to take inventory of himself, to formulate definitely his aims and aspirations, to note the measure of progress he has made toward their accomplishment, and to restate, if only for his own guidance, his ultimate expectations as well as his immediate objective. In an enterprise like The Arts Journal, which claims not only the right to live, but boldly asserts its right to the zealous co-operation of all persons sincerely devoted to the extension of interest in the arts, as its friends and supporters, such periodical definition of its purposes, progress and policies is not only decorous and fair, but is necessary as a re-certification of the compact with the public which justifies its existence.

We are not content to accept for ourselves the easy-going tolerance of the people who are commonly minded to assume that every publication which purports to advance the public education and taste has the right to claim public support. The Arts Journal is either a valuable instrument which serves effectively certain well-defined and important purposes, or it is a feeble and ill-conceived interloper, bungling the accomplishment of the objects it avows, and futilely absorbing measurable energy which might be better directed. If the first of these alternatives is true, then it deserves and may demand without stint or limit the devotion and co-operation of those who acknowledge the same purposes; if the second is true, then the indictment should be precisely stated and if a true bill is found against it, The Arts Journal should be recast in a new mold or abolished altogether.

In this plea on its behalf, we have assumed certain hypotheses as true and as requiring no demonstration. These assumptions are:

1—That the development of interest in the arts in this community is a matter of concern.

2—That general interest in the arts may be systematically cultivated by well-directed effort.

3—That the resources of this community in talent, creative and critical, if properly mobilized are sufficient to develop into a significant art center.

4—That you are willing to co-operate in an intelligently planned and competently executed program which offers reasonable hope of focussing the attention of the public, of extending the means of expression and enlarging the general opportunity of enjoyment of all the arts, or at least of that phase of art in which your own interest centers.

The best answer to the question whether The Arts Journal is a competent instrument to its purpose is The Arts Journal itself. We have no intention of proceeding with drives, campaigns and similar ephemera stimulating a momentary interest. We submit that if we can bring into a direct relationship with The Arts Journal, every person in this community who is a factor—either as an exponent or as an appreciator of any one of the arts—we shall have brought all of them into a relationship with one another, and they will comprise of

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themselves, without further ado, a well-defined artistic community. In a word, if they are brought into the ranks of regular readers of the monthly message of The Arts Journal they will then be mobilized for effective action.

Each of us is in himself a little nucleus of contact, and about each of us is a little group of individuals of the same interests. If each of us would himself enroll as a co-operator with The Arts Journal for the campaign in hand, and invite the attention of his friends of like interest to its proposals, we should in a remarkably short time incorporate within the range of its influence and its monthly message all of the community who can be helpful. This comprises a formidable number of persons, since practically every one of any pretensions to education has some artistic interest—music or painting or literature or architecture or some other of the arts.

We have it from the responsible officers of practically every authentic arts organization in Buffalo, that The Arts Journal has already made its influence a helpful factor in the work of those organizations. So far what we have been able to accomplish has been the result of the efforts of a few devoted friends and fellow-workers in the task. We have preferred to show what could be accomplished by our own efforts before making a general appeal for co-operation.

Upon the success of The Arts Journal in Buffalo depends certain weighty matters—nothing less indeed is comprehended in our vision that the complete reorganization of America's approach to the arts. Buffalo is by no means a favorable field for the development of a new idea; but while this makes more difficult the immediate task it also makes more significant and far-reaching its successful culmination. The important thing at stake is the answer to the question—can Buffalo maintain a publication of this character? If so, will it not prove that the average city of Buffalo's size can do likewise? And if it proves increasingly effective in promoting appreciation of the arts in Buffalo, will it not go far in the direction of developing the artistic pride not only of Buffalo, but of every city which can maintain such a publication? In a word, will it not provide a key to the riddle of America's awakening to the importance of the arts?

It is not merely The Arts Journal which is here taking its first halting steps, but the much more important idea residing in the principle that the logical place to develop artistic appreciation is the immediate environment of the people—the point of contact between the potential appreciator and the actual work of art.

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Specimen Editorials from The Arts Journal

Pioneering for America

The more we struggle with the problems of a publication which aims to be at once cosmopolitan in its vision and local in its application, the more we are convinced that there is not only a field for such a magazine in Buffalo but a crying need for one in every American city of similar size and character. We are convinced, indeed, that we have not merely found justification for existence, but are blazing the way for unnumbered contemporaries which will jointly and severally, exert no small influence on the development of the artistic side of life in Buffalo today and in America tomorrow.

Summed up in a sentence, we conceive our mission to be to prove, by constant precept and example, that art is not solely a matter of cathedrals, college courses and European guide-books, but is also an adequate and satisfying means of adding a quality of grace, dignity and significance to the daily lives of each and every one of us. Obviously the tendency of national or international publications is to fix attention upon the outstanding works of art in America or in the world. A noble motive this, and one which cannot too highly be commended. The newspaper, on the other hand, is an indiscriminate chronicle of facts, with no serious effort to relate them to a community's cultural growth.

But, assuming that the national publications are fulfilling manfully their function, that they are achieving one hundred per cent. efficiency in inviting attention periodically to the outstanding merits of the best in international and national art — have they thereby exhausted the subject of which they treat, and rendered redundant and unnecessary anything further in the pursuit of truth and beauty? And if the newspapers achieve one hundred per cent. efficiency in publishing the unrelated facts about events in the artistic life of the community, along with the murders, divorces and robberies, does that leave nothing to be desired? Obviously, when a necessarily limited attention is spread over so vast a territory it must spread pretty thinly, whether it be a national art publication or a local newspaper.

So far from finding in Buffalo a paucity of material worthy of notice in an art publication, we have found the available material so bewilderingly abundant, the opportunity for intensive cultivation so inviting, and the response of the far-visioned among the public so ready and enthusiastic, that we approach nearly, after eighteen months of existence, the stage of progress which we had calculated to reach after about three years.

Repeatedly we have been urged to expand the scope of interest of the publication and seek a place among the national magazines. The idea persists that Buffalo is inhospitable to every new idea that has not proved itself first in another community. The suggestion so often made that we seek a broader field is based partly on this belief, which we look upon as a superstition, and partly on the exuberance of anxious good-will on the part of our friends who find our efforts satisfying, but fear that the number of potential supporters in one city will be too small to make feasible so elaborate a program as we have planned.

Such fears are groundless. Buffalo is not only willing but able to give us the audience we require. Moreover we are convinced that as a pioneer in a new field of endeavor—the encouragement of artistic expression and appreciation in our immediate environment—we have set our hand to a task of significance far beyond the mere question of comparative material success. In each issue of The Buffalo Arts Journal we have brought to an ever-increasing audience the conviction that art is a living force in this community, the aspiration to go forward unfalteringly with that which is worth while, and the reverence for achievements of the past which is the best influence for achievements of the future.

And that audience is no slim and straggling one. Already it considerably exceeds the number of persons who could be wedged into the largest auditorium in Buffalo, and each day sees it increasing with a moderate but steady growth. This is not said boastfully, but quite simply with a view to the support of our contention that Buffalo can and will substantially indorse a sincere effort to accomplish a worth-while purpose. Tenders of co-operation from new sources are a matter of daily occurrence—and are commonly of such character that they may be gratefully received and used.

While it would be far too soon to congratulate ourselves on having definitely arrived as a permanent and successful institution, we may at least announce complete satisfaction with the progress so far made and the fullest assurance that, given a con-

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tinued progressive growth, we shall presently approach the turning point which marks the dividing line between hope and fulfillment. Arrival at that point means vastly more than mere economic stability—it means that long-contemplated improvements may be undertaken, which have been held in abeyance because of the expense; that time and energy now devoted to economic problems may be centered upon enhancing the artistic content; that plans involving extended research and the gathering of scattered data may be safely undertaken; that the magazine may be in truth the measure of our spiritual and artistic resources, rather than the measure of our financial strength.

While it is our fixed policy to occupy ourselves with the local manifestations of the arts, let it not be thought that we hold this an adequate excuse for provincialism and mediocrity. We hold instead that it is our proud privilege to give expression to those elements of art in our immediate vicinity which may contend without shame for the sanctions of the world, and we come, not as a special pleader and apologist for all that is local, but rather as an advocate of local excellence and a spur to the talent which lies dormant in our midst.

We shall aim to be no whit less discriminating because our field is restricted, but rather to cultivate it the more intensively. To this end we invite the co-operation of every man, woman and child who values beauty in any of its manifestations, and will join us in labor for the common good.

—*September, 1925.*

* * *

The Place of the Critic

In the eyes of the true artist there is nothing so valued as criticism of his work. And the more it hurts the more likely it is to serve the purpose of his development and approach to perfection, because its hurt is in direct proportion to the penetration of its truth. It is perhaps needless to say that unwarranted attack or irrelevant thrust has no kinship with criticism. Nor for that matter has fulsome flattery and perfunctory praise.

It is the function of the critic to make the public articulate and to register its responses. If he does not truly register such responses, whether to fawn upon the artist or to gratify personal spites upon him, he fails of his mission, and, like an ambassador who puts his material interests above his loyalty to his liege, betrays his trust. His task is an onerous one. No two people will see in the same light a book, a play or a picture. Each will see it in the light of his own previous experiences, his own obsessions, his own personal bias.

There is nobody so greedy of praise as the artist, and none so restive under unfavorable criticism, regardless of how self-seeking the praise may be or how honest the condemnation. If he is an artist, he will not be himself content with his work until it is complete and in his eyes, perfect. If he knows of flaws he will change them himself, hence his first reaction to unfavorable comment is a hot rebuttal which in time may soften into a grudging agreement, depending much on whether the criticism is just and not offset by facts known to the artist and unknown to the critic, and upon the capacity for growth of the artist.

Sweeping generalization as to merit or lack of it is not criticism, but is simple applause or disapproval expressed with varying fervor. Criticism must be specific and detailed. It must place the finger precisely on the spot that produces satisfaction or dissatisfaction, to the end that the public may rejoice in that particular excellence or the artist examine that particular weakness with a view to its improvement.

We have said that in the eyes of the artist criticism is of the highest value. We have in mind, of course, the artist who is interested primarily in the merit of the thing created, rather than the poseur interested solely in the kudos which he, personally, may receive. The calibre of the artist may usually be gauged by his reaction to criticism. We could not possibly fancy William Shakespeare pouting over it or launching diatribes against criticism had somebody with an analytical eye called his attention to the mixed metaphor in "Hamlet" wherein is considered the advisability of "taking up arms against a sea of troubles"—a manifestly futile way of overcoming them. On the contrary, we may easily fancy him in the act of giving the manuscript a closer look and eliminating the inadvertance on the spot, without rancor and without feeling that he was necessarily the victim of evil-minded disparagement.

To squeeze the last ounce of value from criticism is to examine it solely for its significance and truth, without regard to the personality of the critic, neither thanking him for indorsements nor resenting his withholding of them. If what he says is true, regard it as most especially and emphatically a service if it makes possible the elimination of a flaw; if it is erroneous, based on a condition or on facts beyond the purview of the critic, take care next time that such qualifying facts or conditions are

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made known to him, always remembering that the excellence of the artistic effort is his only legitimate excuse for praise. And remember always that what the critic says openly and candidly is usually what audiences are saying covertly and privately —and that while people may seem to sympathize with writhing and vociferous complainings under adverse criticism, they generally do so with their tongues in their cheeks, for they have only to examine for themselves to learn what has been said, and will dismiss it at once if it is not just.

—January, 1926.

* * *

The Pursuit of Numbers

Possibly it is America's tradition of great open spaces and the urgent need of populating them which lies at the bottom of it, but the besetting sin of American arts organizations—whatever be its cause—is the passion for numbers. It is quite as ubiquitous among organizations as is its companion vice among individuals—the tendency to measure personal success in terms of dollars.

Is a society formed for the purpose of advancing the appreciation of the arts of the theatre? The first question asked is, not whether it has advanced appreciation of the arts of the theatre, but how many people have joined it? And to tell the truth, the second question is likely to be, who are the people? It is doubtful if anybody—save some indecorous person who is immediately set down as an inquisitive or sarcastic busybody—will ever earnestly inquire as to the achievements directly related to its avowed purposes. It is not considered good form.

Precisely the same thing is true of all sorts of voluntary organizations based on aesthetic, educational or religious motives—nobody is supposed to ask whether they develop the artistic appreciation, the education or the religious zeal of their members; but questions as to their increase in numbers, financial prosperity or attendance at meetings are always considered to be cogent, vital and unembarrassing—unless, indeed, the answers thereto are negative. This is not true of associations of people based on an economic motive. A co-operative collection agency of merchants is rated solely on its ability to collect; a labor union is asked by potential members only whether it has forced advances in wages or shortened hours of service; a corporation does not waste its stockholders' time with many words which do not relate to dividends.

The truth of the matter is that most of us who foregather in societies of a cultural character are more interested in the social aspects of such organizations than in the fulfillment of their avowed plans. If too much stress is laid upon the obligations of the membership in the way of actual accomplishment, many would drop out, and many others would not come in. While there might be a dozen divergent views as to the choice of a play to be produced, a book to be read, a recital program to be put on, or a painter's works to be selected for study, we can all find common ground of agreement and felicity in a membership campaign or a tea-party. We join up eagerly, convinced that what we want is culture, and pester our acquaintances to join up also, sometimes taking the high ground that if we or they do not join the only possible reason is an utter lack of the finer sensibilities! And when we are all nicely organized and have pinned the bouquets on those who brought in the most members, somehow we find that there is still something lacking.

Having gone into the highways and byways after recruits in our passion for tangible results in the way of duly filled out membership blanks, it is not surprising if we find that many of the members want their culture orchestrated for a preponderance of saxaphones, or crave the light touch of George M. Cohan or the naive sing-songs of Eddie Guest. In fact, we learn that there is hardly any unanimity in our individual interpretation of what our society stands for and what it may commendably promote. The usual result is that we first compromise on what the majority will endure with a minimum of objection, and the second is that the members who mean business begin to drop out, or to form a rival society which they confidently announce will be "the real thing." What the majority wants is usually of modest merit. Reducing a large body of people to a standard—precisely as reducing a large variety of fractions to their lowest common denominator—usually requires the extension of the figures in that denominator.

Nothing could be so vain and futile as to blame any particular individual, group or organization for this logical trend of events. It is ingrained and inevitable. There is however, a way out—and that way is rather obvious. Why not be guided by the common sense attitude of the economic organizations? Why not be a bit specific when we feel coming over us the impulse to enlarge in sweeping generalizations? Why not invite ourselves as organizations to show cause why we should exist,—exactly as economic organizations are obliged to show cause that they should exist? If we desire a social organization with just a pleasant aroma of culture buried, let us say

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in the middle of the constitution where nobody will ever read it—why not proclaim it for what it is and obtain as members, people of like mind? It seems to us that we would get farther if we would stop fooling ourselves as well as other people.

—*October, 1926.*

* * *

"This Talented Artiste"

More artists are petted into oblivion each year by the indiscriminate rhapsodies of ignorant but well-meaning friends than reach that bleak abyss of blasted prospects from all other causes combined. There is only one protection against its insidious and treacherous sapping of artistic vitality —a stern and rigid regimen of self-appraisal by the artist himself.

Nothing on earth is so valuable to the developing artist as competent, penetrating level-eyed criticism—and nothing is quite so rare, unless it is a proper appreciation of the value of such criticism by the person whose interest is most intimately concerned. What is so easy on the ears as pleasant words of praise, whether they come from prejudiced sources or not? What is so difficult to accept and apply as unfavorable comment regarding oneself? And the more we recognize the essential truth of the indictment, the more keenly do we feel the wound, and the harder do we find it to salvage from it the elements of value it contains.

The readiness with which we respond to words of praise, whether these be earned or not, provides its own temptation to acquaintances to blandish us with effusive generalizations — enthusiastic indorsements are seldom checked very closely. It is not in human nature to feel unkindly toward the person whose zeal in expression of admiration leads him into extravagance of phrase and gesture. Nor is it in human nature to question too closely the processes by which he may arrive at his conclusions—so long as they are sufficiently flattering. If, however, we accept such delirious outpourings as our true measure of worth, and demand that they be made the criterion of our standing without regard to specific performance, we approach the beginning of the end.

Not always are paeans of praise based on calculation and the selfish expectation "that thrift may follow fawning." On the contrary, we believe that the most fertile culture of the germs of artistic extinction is in the minds of ignorant well-wishers, who encourage us to resent carefully measured appraisal as a "damning with faint praise" and insist, commonly with most honest intentions, on lavish but meaningless applause of us regardless of our deserts.

Nothing is more often fatal to development than the concentration of attention on our 95 per cent. of excellence, rather than on the 5 per cent. of error which separates us from that perfection which distinguishes true artistry from mere deft cleverness. This 95 per cent. may well be neglected, for it needs no thought of ours; but the single sour note, the slight error in phrasing, in composition, or in other elements of a perfect technique, the minor flaw which escapes us in the eager sweep toward a completed whole—these are the things which imperiously demand an urgent and ungrudging focus of attention.

And withal we need never fear a too meticulous review of our artistic activities, be they what they may. The more minute the fault which is pointed out, the more gracious we may feel, is the composition as a whole; conversely, we may also feel, if we are shrewdly given to self-examination, that the fulsome eulogies which rest upon broad generalizations, are based not upon our excellences, but upon the incompetence of the critic to find any specific quality to discuss.

There is no harm in accepting at their face value both the effusions of friends and the fault-finding of the severest of critics—provided we do not permit either to unbalance our sound appreciation of proportions, the first by the infection of megalo-mania and the second by inducing a conviction of hopeless inferiority. Let us examine both to the end that we may arrive at a true estimation of our relative successes and errors and never lose sight of the fact that the true goal is not applause but achievement, for while many considerations may win applause without accomplishment, accomplishment will in time command applause in its own right, regardless of any other consideration.

—*October, 1926.*

* * *

Art and the He-Man

Of all the poses of Babbittry, perhaps none is quite so deliciously naive and ingenuous as that which assumes that art is essentially feminine, and that the virile male must have his art appreciation, like his religion, in his wife's name. America, in common with Australia and other less-developed countries, particularly in the provinces, suffers more from this malady than the older countries; the newer sections of America more than the more civilized portions of the East. Buffalo reflects it most

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noticeably in the newly-arrived, commercially-successful, who feel that a "confession" of lack of interest in the arts is in a way, a badge of merit and a hall-mark of bluff, forthright he-mannishness which must win the envious admiration of the effete!

For uncounted generations have the sons of men been making a virtue of necessity, and there is none so stupid and inane but may feed his vanity on something and find what seems to him perfectly sound reason for congratulating himself that he is not as other men! Hand in hand with the tradition of Old World excellence in the arts goes the tradition of Old World decadence in physical manhood—a juxtaposition which is not entirely fortuitous, since it is kept alive by the boastful declamations of our sockless orators of the hinterlands; nor yet entirely a product of design, since it contains a modicum of truth, even though the two facts are not so closely related as the rugged and unkempt stalwarts of the backwoods imagine.

At no time in Europe since the ascendancy of Athens did the arts flower so brilliantly as during the period of the Renaissance in Italy and the perfection of Gothic craftsmanship in France, Flanders, Britain and Germany. One might well hesitate to describe as effete that segment of eternal time which knew Columbus, Di Gama, Marco Polo and Richard of the Lion Heart.

Approaching the matter from the common sense standpoint of cause and effect, we shall find that excess is the mother of decadence — and that art abhors excess as Nature abhors a vacuum. Sudden prosperity may lead to the one or to the other—seldom, however, does it lead to both simultaneously in the same person, though it may readily do so in the same period among different persons. The decadence of the European physique might with justice be said to have begun with the new prosperity which came with the discovery of America and its lavish wealth, and the spending of that wealth systematically on the pleasures of the flesh rather than on the higher reaches of the soul which comprise the arts.

Picture the exhausting excesses of the physically stalwart but mentally moronic prospectors of '49 with their new wealth in San Francisco. Having no artistic outlet for the expenditure of cash, they lavished it on the simple appetites of their bodies, whilst the newly-prosperous ship-owners of Boston, growing rich on the traffic of their clippers, were consolidating their enviable art treasures and enlarging the great New England universities.

Since the world war, America has found herself in a position of high command in the world's affairs. Reinforcing a constantly favorable trade balance with enormous war debt-balances, there are apparent two ways in which equilibrium might be approached—one by riotous living in Europe as did many of those who took part in the hegira of the past summer, and the other by annexing European art-treasures and bringing them across. Both ways are being consistently pursued at the present time—one by the Babbitts who fondly fancy that a taste for art is hardly in keeping with their rugged manhood, the other by America's small body of cultured connoisseurs. That these types sometimes oddly run together in a Babbitt who buys art indiscriminately and a connoisseur of art who philosophically absorbs a skinful of eau de vivre on the same visit, does not disturb the picture.

On the whole we are not particularly impressed with the stout virility of the man whose claims in that direction are based only on a truculent insensibility to beauty. After all, appreciation of the arts comes down to an intolerance of the second-rate, whether it be a contempt of jazz in music, hoakum in drama, prettiness in pictures, or cliche in language. We see nothing especially imposing or admirable in the mere incapacity to tell the difference between what is good and what is not so good. There are many agreeable and admirable traits inherent in the justly celebrated sex—but a monopoly of appreciation of the arts is certainly not one of them.

—October, 1926.

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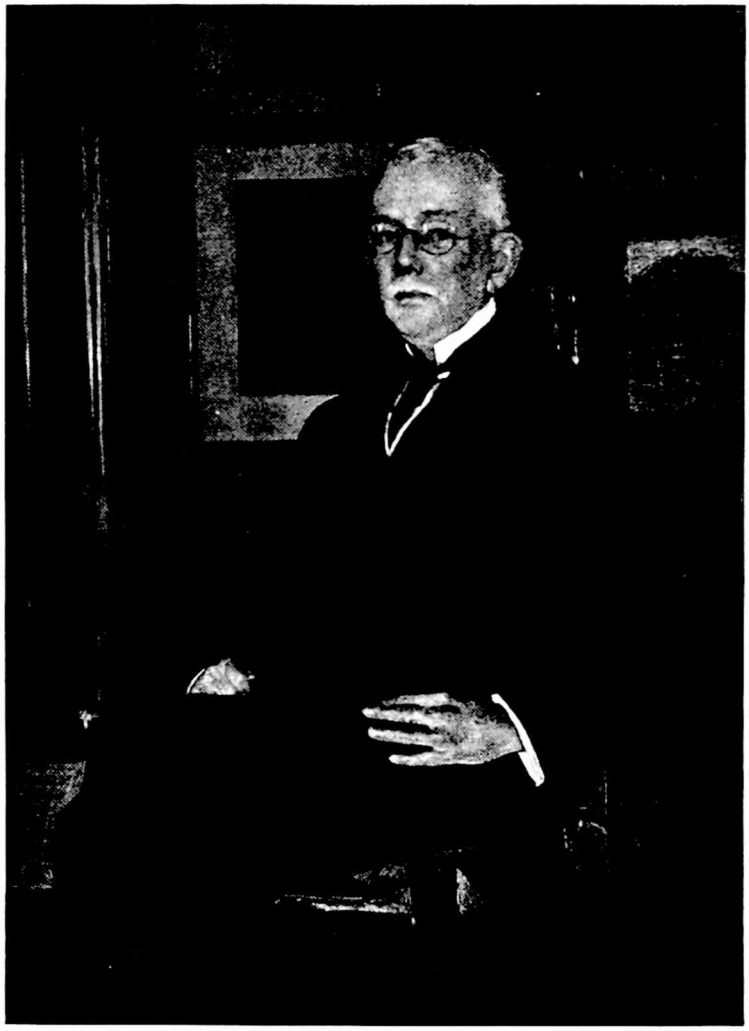

PORTRAIT OF JOHN J. ALBRIGHT, ESQ.

By EDMUND C. TARBELL

(Presented to the Albright Art Gallery, 1914, by General Edmund Hayes)

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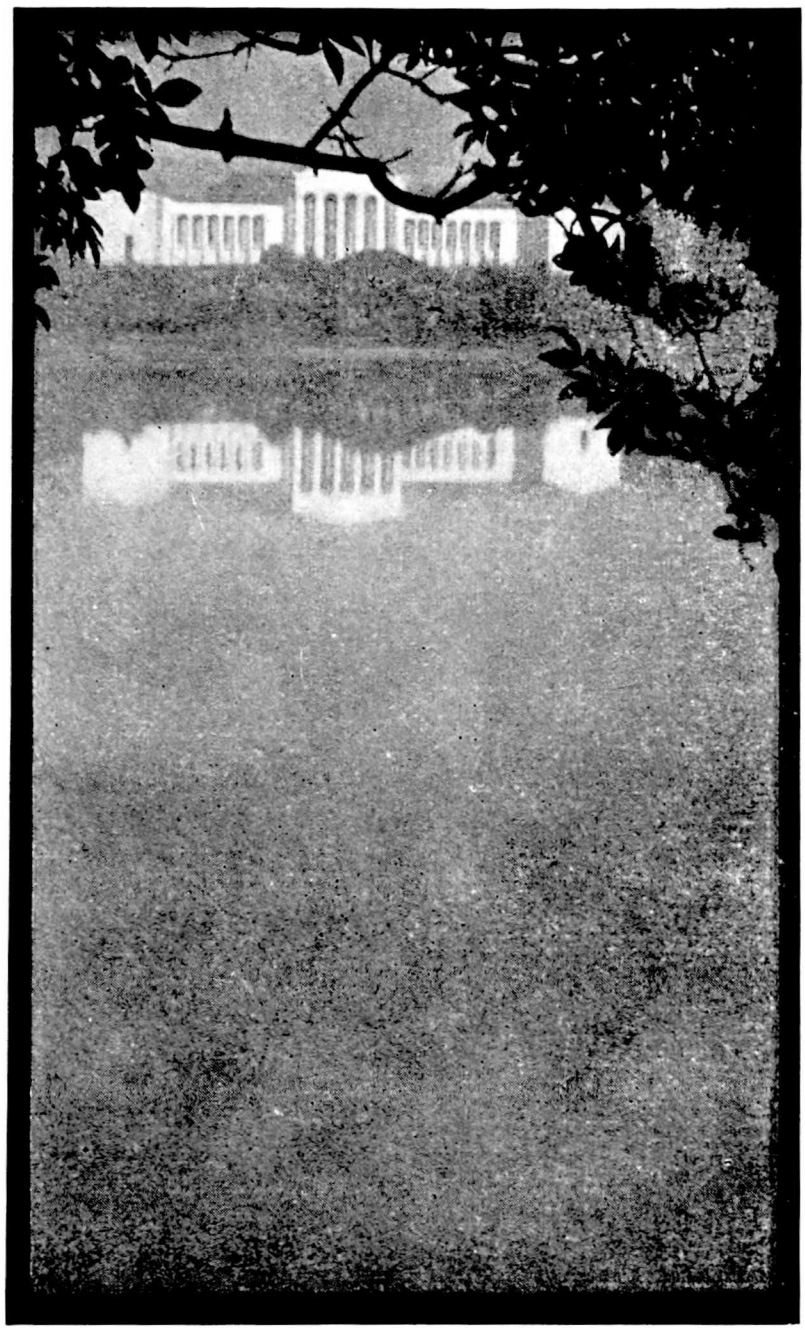

THE ALBRIGHT ART GALLERY

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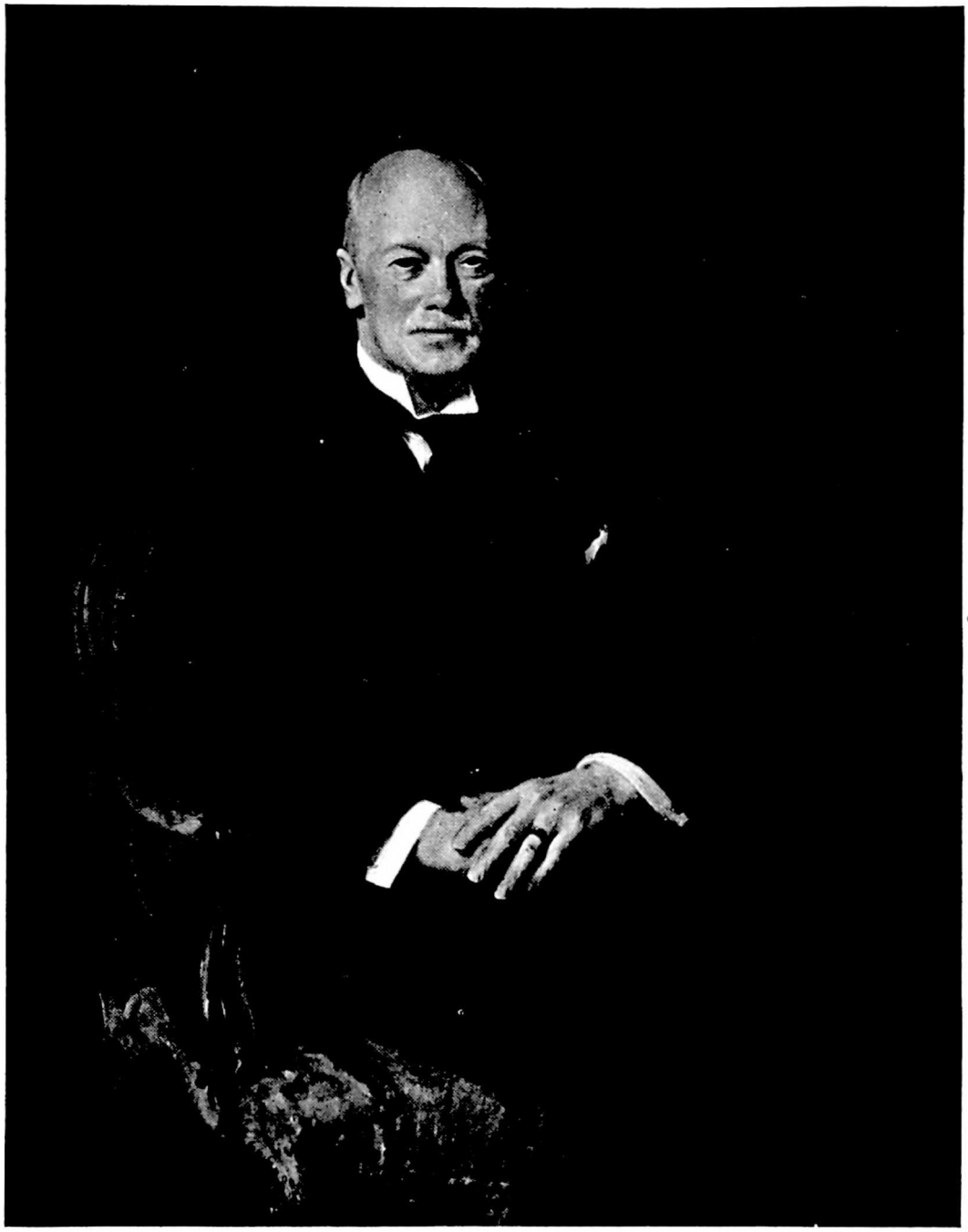

COLONEL CHARLES CLIFTON

President of The Buffalo Fine Arts Academy

(From a portrait by Eugene Speicher)

(This portrait is in the Permanent Collection of The Albright Art Gallery, a gift from the Board of Directors of The Buffalo Fine Arts Academy)

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The Buffalo Fine Arts Academy

By WILLIAM M. HEKKING
Director, Albright Art Gallery

"BRINGING HOME THE CATTLE"

(From a painting by Thomas Moran, N.A., 1837-1926)

The death on August 25th of Thomas Moran, at the age of ninety, lends especial interest to examples of his work. This painting was purchased for the Permanent Collection of the Albright Art Gallery in 1882 out of the Sherman S. Jewett Fund.

ON May 31, 1905, several thousand citizens of Buffalo gathered together in Delaware Park to pay their respects to, and witness the dedication of the new home of the Buffalo Fine Arts Academy, which was to be known as the Albright Art Gallery, the munificent gift of John J. Albright, Esq. Distinguished visitors from all over the United States witnessed the ceremonies. Ex-President Eliot of Harvard University gave the inaugural address. It was a most impressive and dignified occasion. The attention of the country was directed upon Buffalo as a new art center and the Albright Art Gallery as one of the coming great artistic and educational museums of our day was about to be realized.

This year marks the twenty-first anniversary of this occasion. It seems fitting that a little review of the gallery's history and a sketch of events leading up to the present time would be of general interest.

The Buffalo Fine Arts Academy was organized November 11, 1862, and was incorporated December 4th of the same year, "to promote and cultivate the Fine Arts and to that end establish and maintain in the city of Buffalo a permanent art building or buildings and collections of paintings, sculpture, engravings, and other works of art, an art library, and art schools adequately equipped and having courses of instruction and practice, and generally to foster art in all its branches."

The occasion of the incorporation of the Academy was witnessed with considerable enthusiasm. "Ex-President of the United States, Honorable Millard Fillmore, as chairman of the Committee of Reception, arose to introduce Mr. Henry W. Rogers, as president of the Academy. Mr. Rogers' address was a brief review of the various enterprises which had been instrumental in forming the culture of Buffalo." Among the incorporators who subscribed their names were men of national reputation. Many of their descendants still have a prominient part in the affairs of Buffalo's civic and commercial life.

They are—*Millard Fillmore, Grosvenor W. Heacock, Pascal P. Pratt, Sherman S. Jewett, John S. Ganson, Laurentius G. Sellstedt, Oliver G. Steele, John Allen, Jr., Harmon S. Cutting, Henry A. Richmond, E. Ewers Tallmadge, Anson G. Chester, Henry W. Rogers, Asher P. Nichols, Bronson C. Rumsey, Silas H. Fish, William G. Fargo, Orsamus H. Marshall, Stephen V. R. Watson, Sylvester F. Mixer,*

Collection of The Buffalo History Museum

"SYCAMORES"

By Daniel Garber

(Purchased for the Permanent Collection, 1924, with income from "Friends of The Albright Art Gallery" memberships)

Hiram E. Howard, William Dorsheimer, Coleman T. Robinson, Julius Movius, James M. Smith.

In Willis O. Chapin's historical sketch of the Buffalo Fine Arts Academy, there is an account of an entertainment given by Joseph Warren, then president of the Association, which gives an idea of the early difficulties and enthusiasms that made possible the incorporation. It is as follows:

"American Hall was engaged, draped and somewhat inartistically extemporized into an art gallery. A confiding gas fitter was discovered, who engaged to put in the pipe and fixtures and remove them at the close of the exhibition at a merely nominal expense. The Secretary of the Gas Company, Mr. O. G. Steele, with characteristic liberality, contracted to make no charge for the lighting of the hall; and the Hon. William G. Fargo neglected to collect the express bills for bringing pictures from New York and returning them to their owners. Members of the Committee waited on those of our citizens who were the owners of paintings and begged them for the exhibition. Portraits of old citizens were borrowed, artists at home and abroad were asked to contribute, and as a result the hall was strewn with a collection of works of art. The days preceding the opening were busy and anxious ones. Would anyone come to see them? Men of influence were quietly smuggled in and requested to say a kind word for the exhibition. Ladies of taste were asked to lend the light of their countenances to the doubtful enterprise. So fearful was the Committee of failure that, on the evening previous to the opening, the Chairman of the committee, Mr. Edward S. Rich, gave a modest spread in the hall to which eighty ladies and gentlemen were privately invited. They came, admired the pictures, tasted the sandwiches and punch and voted the art exhibition a success. Two hundred and sixty-five paintings and eight pieces of statuary were included in the catalogue. The gross receipts were $835, and from the net proceeds a landscape picture, valued at $300.00, was purchased for the association. The success of this exhibition may be said to have opened the way for the organization of a society of permanent character. At this time Josiah Humphrey had on exhibition in Rochester a collection of paintings and statuary. The attempts to maintain an Academy of Art in Rochester having proved a failure, the owners of the collection desired to remove it to Buffalo if the enterprise promised satisfactory financial results. Mr. Humphrey succeeded in interesting Thomas LeClear, the painter, then a resident of Buffalo, and H. Ewers

Collection of The Buffalo History Museum

"EASTER MORNING"

By Edward A. Hornel

(Purchased for the Permanent Collection of The Albright Art Gallery with income from the Elizabeth H. Gates Fund)

Tallmadge, well-known lawyer, and a preliminary meeting was held in Mr. Tallmadge's office, at which the organization of an Art Academy was considered. A constitution, by-laws and list of prospective members were prepared, and the plans were submitted to Henry W. Rogers, November 8, 1862, and afterward to a number of other influential citizens. The opportunity to establish an Art Academy seemed most favorable, and the interest in the project was so great that a meeting was held on the evening of November 11, 1862, in the office of Bowen & Rogers, at which the Academy was duly organized.

"The managers procured for the Academy the new hall then in course of preparation in the Arcade Block, the site of the Mooney-Brisbane Buildinig. The Academy occupied the southern end of the third story, with an office, a packing and storage room and three rooms for exhibition purposes. These the owner contracted to 'finish off in first-class style' and to put in a special stairway 'by which the gallery may be reached in a less circuitous and much easier manner than it could be by the stairs now in general use in the Arcade'." Josiah Humphrey's collection was brought from Rochester and Mr. LeClear, the first director, was sent to New York to secure other works for the opening. "Thus," says Mr. Lars Sel'stedt, in his 'Art in Buffalo,' "amid the surging billows of civil war arose this haven of peace.

"At this time Boston and Philadelphia were the only cities in the United States which could boast of a permanent public art gallery, so that the experiment here was a doubtful one. Buffalo was thus

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the pioneer among the western cities; but many soon followed her example, and of these quite a number can be traced directly to the success of our own Academy."

The Academy in its history has passed through the various vicissitudes of struggle, growth and achievement common to similar institutions, culminating in the magnificent Albright Art Gallery in 1905. Standing on the summit of a slope of ground gently rising from the east end of the lake in Delaware Park, in a simple formal environment, enhancing the impressiveness of its pure white marble mass, the building seems to nestle into its natural surroundings, suggesting a restfulness and dignity rarely found in a modern city.

The Albright Art Gallery is a white marble structure 250 feet long (north and south), and 150 feet deep (east and west). Its central feature is based on the east porch of the Erectheum, on the Acropolis at Athens—perhaps the purest type of Ionic architecture—especially appropriate for an art building, in that it typifies the spirit of feminine grace, lightness, dignity and refinement, as distinguished from the massiveness and severity of the Doric and the too luxurious Corinthian.

The original art museum came as a natural transition from the temple. The latter was the home of a deity, usually represented by a statue which occupied a place of honor in the interior. The devotion of the followers of the deity led them to lavish upon the temple their highest artistic expression in architecture, sculpture, and painting. The temple, in time, became the treasure house in which were deposited the most precious objects evolved from artistic endeavor. Thus, the temple of one age became the museum of another, and its form seems most appropriate for that of the art gallery. The Greek temple design is most adaptable for the proportions and dignity befitting this purpose.

Professor Heermance, of Yale University, thus expresses himself regarding Greek art: "The principal reason why we are drawn to Greek art is because it appeals to our feeling for beauty and satisfies it. Its all-pervading beauty distinguishes it from other early national arts and makes it the standard for all times; not of mere sensuous beauty, but that, tempered by intellectual and moral qualities that make it noble and elevating to him who becomes imbued with its spirit."

The architects, Messrs. Green and Wicks, of Buffalo, worked with the idea that the building should have its purpose clearly set forth and defined in its elevation, its refinement of detail and its well studied plans; that it should show good, honest workmanlike methods, with no shams—no striving to make cheap materials represent those substantial and costly. They considered, likewise, the most attractive setting of the building with respect to its environment, and also its possible extension. It was kept in mind that an art gallery should represent a stride toward the ideal; that it should be so impressive in its dignity that men should approach it with a certain feeling of reverence; with a feeling calculated to intensify the appreciation of responsibility and duty as citizens having personal participatory interest in the structure and its contents.

Before beginning the design of the gallery, the architects made a thorough study of most of the prominent art galleries and museums in the world. They kept in view constantly the desiderata of the art gallery: well-proportioned rooms not unduly high, adequately lighted, affording free circulation of large numbers of persons without likelihood of congestion, and providing for the safety of the exhibits from fire. In many art galleries the walls are so high that when even two or three rows of pictures are hung, the vast expanse of uncovered wall space above the pictures suggests inadequacy of exhibits; whereas, to provide for the satisfactory general effect in such galleries, works would have to be hung so high as to be seen with difficulty, if at all, and to their depreciation and the lowering of the effect of the exhibition as a whole. In the majority of galleries the light is inadequate because of too small an aperture in the roof, or too great a space—often encumbered by beams—between the outer skylight and the lower glass screen. Here the picture rooms not only are admirably lighted by day, but at night are illuminated by powerful electric lights placed above the ground-glass ceiling, so provided with reflectors that the walls appear as if under the effect of daylight. The elimination of visible reflectors is of great advantage to the appearance of the galleries.

In working out their designs for the Albright Art Gallery the architects utilized some recently rediscovered constructive principles which were employed by the ancient Greek architects with great refinement and nicety in producing agreeable optical effects. The columns are not straight in their lines, but have the entasis, or slightly convex profile, which takes away the disagreeable effects of rigidity and poverty which result from perfectly straight lines. The columns, moreover, are not equally distant from each other, and they are so set that their axes slightly lean towards the center. All this—though only apparent, perhaps, after one's attention has been called to it—gives an artistic charm, adding greatly to the impressiveness of the structure.

This systematic deviation from ordinary rectilinear construction—which overcomes the monotony of absolutely straight lines—requires the utmost study and the employment of the most exact mathematical formulae—though judgment and taste must govern this delicate matter in its application. Indeed, the charm of these effects is found in their great delicacy, and the fact that they are felt by the observer, rather than recognized at first sight.

The north and south wings of the Art Gallery are not so high as the central court. They are connected with the latter by walls having exterior colonnades. In these colonnades and in the "loggia" of the north and south ends there is a total of one hundred, and six marble columns, each a monolith.

The materials from which the Art Gallery was constructed were selected for the reasons of their durability, beauty and appropriateness for the style of the architecture and for their use in the building. The white marble of the exterior, the sculpture court and of the entrances to the various rooms, came from the Beaver Dam quarries, near Baltimore, Maryland. It is very hard and closegrained, and is considered the most lasting of American marbles. It is the material used for the construction of the upper portion of the Washington Monument, and also in part, of the National Capitol at Washington. Its crystallization is particularly fine, and it has variations of yellow and pink tones which become intensified upon exposure to the air and give very beautiful effects. The red brown marble used on the floors of the rooms in which pictures are to be hung is from Tennessee. Its low tone is particularly agreeable in rooms designed so that nothing will conflict with the color effects of the pictures on the walls. This marble has been given a dull surface, so that reflections in it are avoided. The

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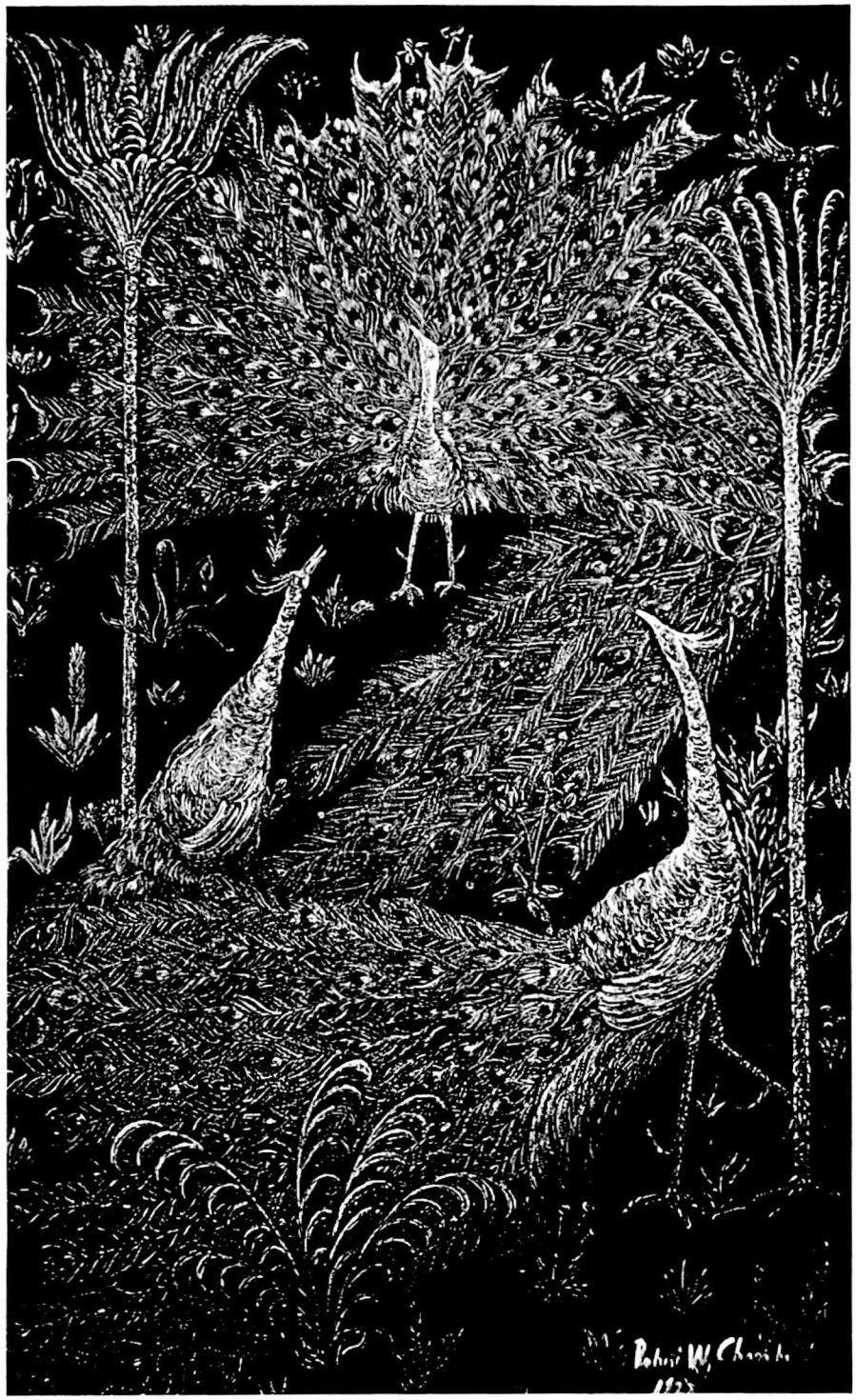

"WHITE PEACOCKS"

(From a painting by Robert Winthrop Chanler)

Purchased for the Permanent Collection of the Albright Art Gallery from the Seventeenth Annual Exhibition of Selected Paintings and Small Bronzes by American Artists.

wainscoting below the picture line is of black marble of a greenish cast. The doors of the structure are of bronze.

The Sculpture Hall has sixteen columns supporting the roof on north and south walls. Corresponding pilasters are along the walls of the side aisles, and approximately the same distance apart at the ends. Communicating with the central hall are rooms opening upon it from the north and south sides. The apse, cut off from the large hall, serves the purpose of a lecture room.

Under the able direction of the late Dr. Charles M. Kurtz, who had been the director of three world's fairs, the gallery rapidly took its place among the

Collection of The Buffalo History Museum

museums of this country. His sudden death, after four years of unselfish service, in which no sacrifice of time or health was too great for him, gave the Institution a severe shock. On the records of the Academy is a beautiful tribute to Dr. Kurtz, by the Directors of the Buffalo Fine Arts Academy, then in office.

Succeeding Dr. Kurtz, and for four years his assistant, Miss Cornelia Bentley Sage, took up the task as its new head and Art Director. Miss Sage, an artist of considerable reputation, had been the secretary of the old Academy, while still at the Library, for a number of years, and was well trained in the direction of a museum, under the tutorage of her predecessor. She held her position for fifteen years with distinction, bringing to the Gallery some of the most important art collections that had ever been brought to this country from abroad. Miss Sage is now the wife of Major William Warren Quinton, and Director of the "California Palace of the Legion of Honor," San Francisco, Cal.

Space does not permit of the citation of the many men who have been associated with the Gallery through its history, who have been unselfish in their labors on its directorate, and who have been generous in a financial way toward building up its success; beside numerous collections and single gifts of pictures, such as the Gates, James and Chapin collections. There have from time to time been established a number of valuable funds for the purchase of pictures and sculpture, and for the maintenance of art lectures. Among these are:

The Elizabeth H. Gates Fund
The Albert H. Tracy Fund
The Sherman S. Jewett Fund
The Sarah A. Gates Fund
The Charlotte A. Watson Fund
The Henry A. Richmond Fund
The James H. Madison Memorial Fund
The Charles W. Goodyear Fund
The S. H. Knox Memorial Fund
The Charles Clifton Fund
The Charles Clifton Fund for Sculpture
"Friends of the Albright Art Gallery"
The James H. Forsyth Bequest
The Fellows of 1926 Fund

In recognition of the Academy's educational and cultural value to the community, the City of Buffalo, for the past sixteen years, has substantially contributed toward the maintenance of the Gallery.

It would be unfair in an article of this kind not to mention the interest and enthusiasm and the able direction which the present incumbent of the Presidential chair of the Board of Directors, Colonel Charles Clifton, has given continuously since 1918.

Buffalo is to be congratulated on its Gallery and its Fine Arts Academy. Buffalo owes a great debt of gratitude to the donor of the building, and to all those men and women who have given so generously to the support of this worthy cause.

The total attendance for the past twenty years has been 2,538,768 or an average annual attendance of 126,938. The high spot was reached in 1916, when the annual attendance was 255,499. This attendance has witnessed 312 exhibitions and 40 lectures. The Elmwood Avenue carlines pass its rear entrance and the new bus line on Delaware Avenue, passing the front entrance, makes the Gallery at once accessible from all parts of the city.

"ELSIE PALMER"

By John Singer Sargent

(Purchased for the Permanent Collection of The Albright Art Gallery with income from The Charles Clifton Fund)

The future of the Academy should be as interesting and as full of engaging problems as the past. To awaken a more general interest in so fine and so precious a possession in the city's midst; to complete by careful and wise selections, a sequence in its accessions; to foster all the arts in the city and give encouragement to young talent through the means of its art school, which has a most dignified and enviable record, and through a development of an educational program for children and adults; to reach out into the city and give increased service and enlightenment—will be in a small measure, the future endeavor of the gallery to make itself felt in the cultural life of the community. To this end the gallery should receive constantly increasing support from its able citizens. It is by the combined unselfish efforts, talents and financial support of all of those who have these in abundance, that Buffalo can hope to have and hold its place as one of the pioneers and one of the best cities to make our homes, rear and educate our families and engage in the pursuit of happiness!

Collection of The Buffalo History Museum

"VENETIAN BEAD STRINGERS"

(From a painting by John S. Sargent)

In the Permanent Collection at the Albright Art Gallery

Collection of The Buffalo History Museum

"'NEATH CLOUDED SKIES"

(From a painting by Ben Foster)

In the Permanent Collection of the Albright Art Gallery
The artist's masterpiece

Collection of The Buffalo History Museum

"HAYMAKERS"

(From a painting by Leon A. L'Hermite)

As a story-telling picture few canvases in the Permanent Collection at the Albright Art Gallery have such a uniform appeal as "Haymakers" by Leon A. L'Hermite. This canvas was bought from the Columbia Exposition for the Permanent Collection out of the Albert Haller Tracy Fund. It has been in great demand and was in many important exhibitions both in this country and in Canada.

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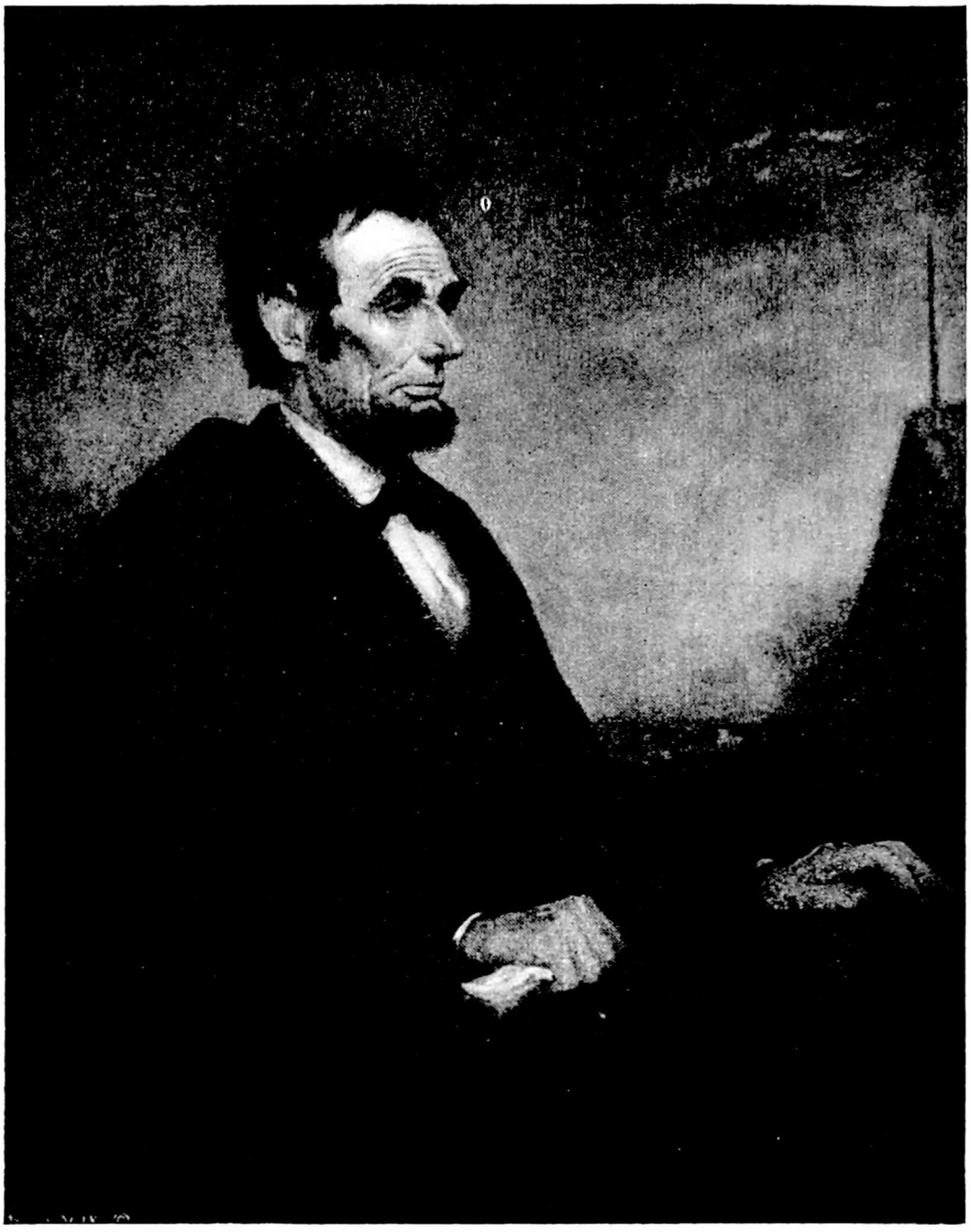

"ABRAHAM LINCOLN"

(From a portrait painted by Douglas Volk)

This paintiing was made from several photographs in possession of the artist, assisted by a death mask and casts of Lincoln's head made at the time of his death by Leonard W. Volk, the artist's father. The picture was purchased for the Permanent Collection of the Buffalo Fine Arts Academy through the S. H. Knox Fund.

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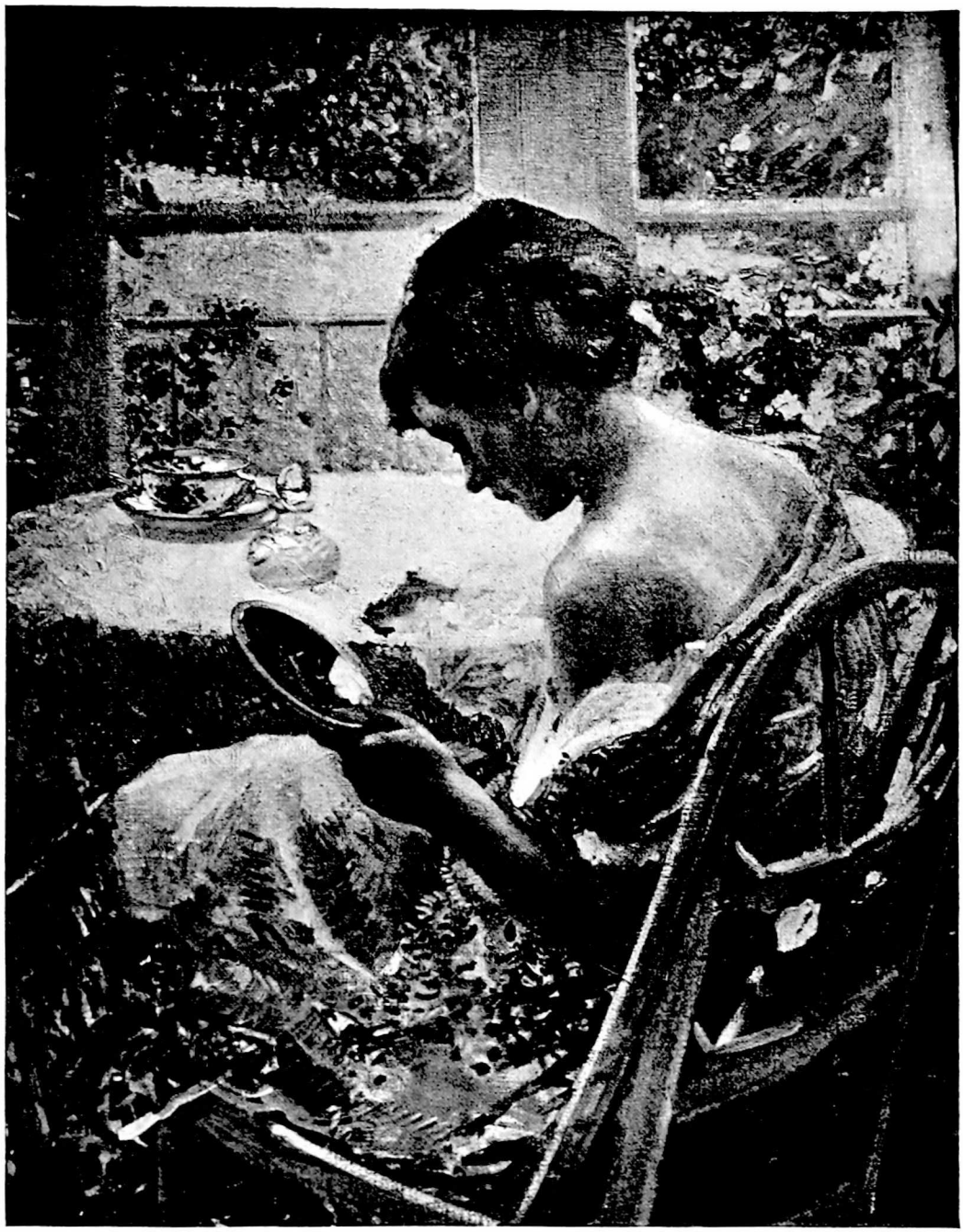
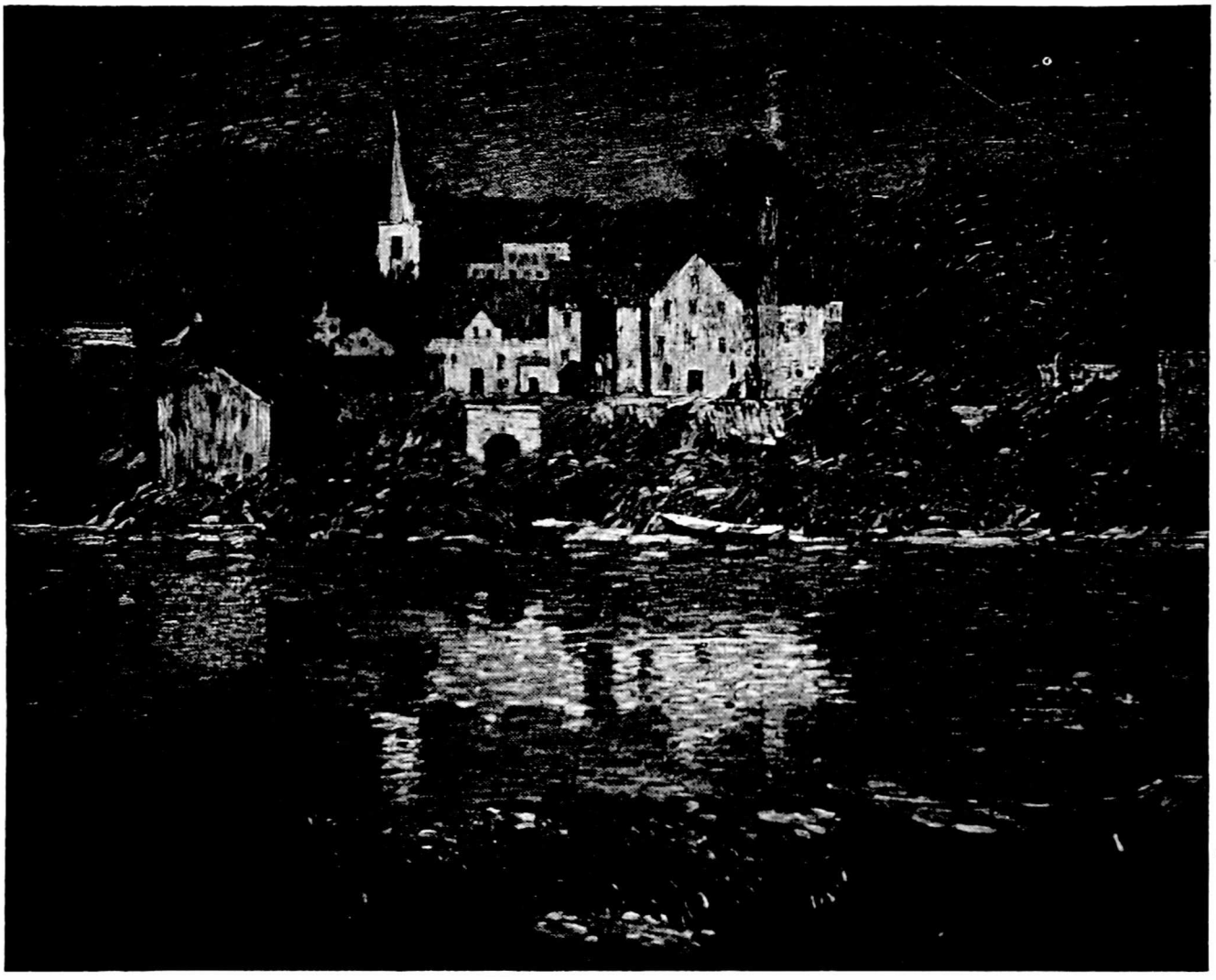


"THE TOILET"

(From a painting by Richard E. Miller)

Purchased for the Permanent Collection of the Buffalo Fine Arts Academy, 1914, with income from the Sherman S. Jewett Fund

Collection of The Buffalo History Museum



"THE GREEN RIVER"

(From a painting by Robert Spencer)

Purchased in 1923 for the Permanent Collection of the Buffalo Fine Arts Academy with the income from the Sarah A. Gates Fund

Collection of The Buffalo History Museum

"THE WEDDING"

(From a painting by Gari Melchers, N.A.)

Purchased for the Permanent Collection of the Buffalo Fine Arts Academy with the income from the C. W. Goodyear Fund

Collection of The Buffalo History Museum

WILLIAM M. HEKKING

(Nussbaumer photo)

Director, The Albright Art Gallery

Collection of The Buffalo History Museum

The Year at the Albright Art Gallery

By WILLIAM M. HEKKING

WITH the Twentieth Annual Contemporary American Collection of Paintings ending at the Albright Art Gallery on the 21st of June, The Buffalo Fine Arts Academy closed its fiscal year of transient exhibitions. In all nineteen separate collections were shown. Activities opened October 6, 1925, with the first exhibition held by the National Society of Mural Painters. This group was given special hanging to show properly the large sketches and mural drawings, in the four south galleries. The experiment of placing these paintings about ten feet above the ground with large catalog numbers, six inches high, gave the public sufficient hint to keep their distance and read their catalogs from across the room. The experiment was entirely successful. Sculpture and boxwood trees were used to decorate the room and a dark band was drawn across the bottom of the pictures to tie the walls together.

PORTRAIT OF DR. STRESEMANN

(From a painting by Augustus John, A.R.A.)

This is the latest addition to the permanent collection at the Albright Art Gallery

This exhibition was followed by the most complete collection of the work of George Inness since his memorial exhibition at the time of his death. Fifty-seven paintings brought from all over the United States, made up this collection. It proved to be one of the most popular exhibitions of the year. Every period of Inness' progress was recorded. Mr. Robert Harshe of the Chicago Art Institute, gave an instructive and enlightening address on this collection.

The Gallery held an exhibition of the Thumb-Box sketches by the Buffalo Society of Artists, out of which, many sales were made, and Buffalo was treated to a glimpse of the activities of her own artists during the previous summer.

During the Teachers' Convention in Buffalo a fine exhibition of South Sea textiles was shown. They included original Javanese batiks and water-colored rice-sized linen from Sumatra; metal and cloth weaving from the islands of Bali and Sumatra. Several thousand teachers took advantage of this exhibition. This was followed by an exhibition of water colors from the coast of Newfoundland by George Pearce Ennis.

Contemporaneous with this exhibition were two other important exhibitions; one by Flora Lion, the distinguished English portraitist. The other a retrospective exhibition of the work of Robert Lee MacCameron. Perhaps the most discussed transient show of the year was the memorial exhibition of George Bellows. This collection comprising the retrospective work of this artist, had recently been collected by a group of his most intimate friends, to be shown at the Metropolitan Museum. It will linger long in our memories.

During January the Gallery gave space to the seventh annual Salon of the Buffalo Camera Club, which organization outdid itself, in setting a standard heretofore not reached. These exhibitions were of international character and attraction.

Immediately following the Camera Club exhibition came the annual exhibit of the Buffalo Society of Artists. While the show was restricted in size, due to lack of space, it was generally commented on as far outstripping in quality any of the thirty-seven exhibitions held by this organization. Which is a distinct encouragement for art in Buffalo.

Two exhibitions by James R. Hopkins and Henry G. Keller, both of Ohio, attracted unusual attention. The colorful Spanish settings by Henry Keller, done in his personal manner, received wide comment.

An American, William S. Horton, who spent considerable of his time abroad, showed us European landscapes in a one-man exhibit in February. At times he became nearly garish in his colors. During his happiest moments he arrived at delightful results.

Simultaneous with the Horton collection, was an exhibition of paintings by Dorothea Dreier, a frail American girl, who had the dynamic force of a husky man. Not only did her work show force, but she had the foresight to anticipate a modern movement, which was to follow after her.

Collection of The Buffalo History Museum

Following the Dreier and Horton exhibitions came the rare collection of Oriental rugs ,collected by James F. Ballard. One hundred and eight examples of Asia Minor, Indian and Chinese weavings comprised this precious group. It was with regret that we had to part with them, after enjoying the exhibit for six weeks.

Three sculpture exhibitions were featured this year. The Albright Art Gallery opened for a tour of American museums, a remarkable collection of bronzes and plasters by Aristide Maillol. This exhibition was heralded as one of the finest sculpture exhibitions held in this country during the past winter. Upon leaving Buffalo, it was shown in New York, where it received tremendous attention.

Following the Maillol exhibit, the Gallery held an intimate exhibition of small sculpture in terra cotta and marble fragments from the fifth century B.C. Greek to first century A.D. Italian periods. It was one of the most popular and enjoyed exhibitions of the year.

The Spring exhibition of fifty-six pieces of work of Antoine Bourdelle concluded this year's activities. Antoine Bourdelle stands at the head of the French sculptors today. His versatile and imaginative qualities added to his rugged architectural style, have made this exhibition an outstanding success.

It has been the aim of the Academy to show to the public the best of what is being done during the current year, in as wide a range of the fine arts as it is possible to secure. But transient exhibitions have only a passing interest.

The most important activity of the year has been the activity of the Academy in the matter of purchases. Too much significance cannot be placed on the necessities of a going and growing art museum, to keep its eyes constantly open for important acquisitions. This can only be possible when the Gallery has funds to follow up such activities. Due to the new fund, which was organized through the interest of Anson C. Goodyear, a purchase fund, known as "The Fellows for Life of the Class of 1926," was created. It comprised $1,000 memberships. About $50,000 was raised for this purpose, and added to the endowment funds already in the possession of the Academy. Together with a gift from Mrs. Seymour Knox, Sr., this made it possible for the Gallery to enter upon the most active program which it has enjoyed for a number of years.

The purchases from the various funds are as follows:

PAINTINGS:

"The Absinthe Drinkers," by Robert Lee MacCameron (C. W. Goodyear Fund).

"Promenade au Bord de la Mer," by Paul Gauguin (Fellows for Life, 1926).

"Femme Colsant," by Berthe Morisot (Fellows for Life, 1926).

"La Toilette," by Pablo Picasso (Fellows for Life, 1926).

"Portrait of Katherine Cornell as Candida," by Eugene Speicher (Fellows for Life, 1926).

"Woman with a Cloak," by Gwen John (Fellows for Life, 1926).

"Portrait of Dr. Stresemann, German Foreign Minister," by Augustus John (Fellows for Life, 1926).

"Portrait of a Man," by William Chase (Fellows for Life, 1926).

"Old London Coachman," by Paul Trebilcock (Sarah A. Gates Fund).

SCULPTURE:

"Eve Apres la Faute," (bronze) by Auguste Rodin (Fellows for Life, 1926).

"Meum I," by Jacob Epstein (Fellows for Life, 1926).

"End of the Trail," by C. C. Rumsey.

"Age of Bronze," by Auguste Rodin (Elizabeth Gates Fund).

"Virgin of Alsace," (large bronze) by Antoine Bourdelle (Clifton Funds).

Several important gifts were recorded. Among them are:

Four Greek Marbles of the fifth, fourth and third centuries B.C., presented by Mrs. Seymour H. Knox, Sr.

"Portrait Elsie Palmer," by John S. Sargent, presented by Charles Clifton.

"The Prodigal Son," by Horatio Walker; gift of the National Academy, New York, through the H. W. Ranger Fund.

"Woman at Prayer," by Antoine Bourdelle, presented by A. C. Goodyear.

In an educational way, the Gallery has also been active. Sixty odd lectures have been given to women's clubs, school organizations and luncheons during the past fiscal year. The Gallery has co-operated wherever it was possible to further the appreciation of the fine arts.

During the year valuable loans were made in the organization of important memorial and centennial exhibitions. The Permanent Collections of the Academy have been sought for this purpose by the Boston Museum, Carnegie Institute, The National Academy of Design, New York, The Toronto Art Gallery, The Metropolitan Art Museum of New York and other educational institutions.

The Gallery has obtained the services of Mrs. Jessica Mixer to assist in developing extension work in visual observation training and art appreciation among school children. With the entire lighting system of the Gallery re-organized, it is now possible to entertain important outside talent in a lecture program.

Last year the attendance showed an increase of nearly eleven thousand over the previous year. This new figure has once more been exceeded, and was running well ahead of last year, at the last reading of the stile.

Collection of The Buffalo History Museum

THE COMING STORM

By George Inness

Out of the Permanent Callection of the Albright Art Gallery—copyright, Detroit Publishing Co., Detroit, Mich.

George Inness, often called the "father of American landscape painting," was born in 1825 and was one of the last of that group of painters known as the Hudson River School. His early work shows an influence of the high and dry workmanship, which that colony of painters exhibited. Later in life he developed a style of his own, showing a freedom of handling and interpretation, rather than a slavish copying of landscape, which was destined to give him a high place among landscape painters. This canvas, painted in 1878, admirably emphasizes the atmospheric effects, in which he excelled. During the month of November, 1925, there was held at the Albright Art Gallery a Centennial Exhibition of the work of George Innes, comprising some forty odd examples gathered from private collections and museums all over the United States. This was one of the most important exhibitions of his work collected under one roof, since the exhibitions held shortly after the artist's death.

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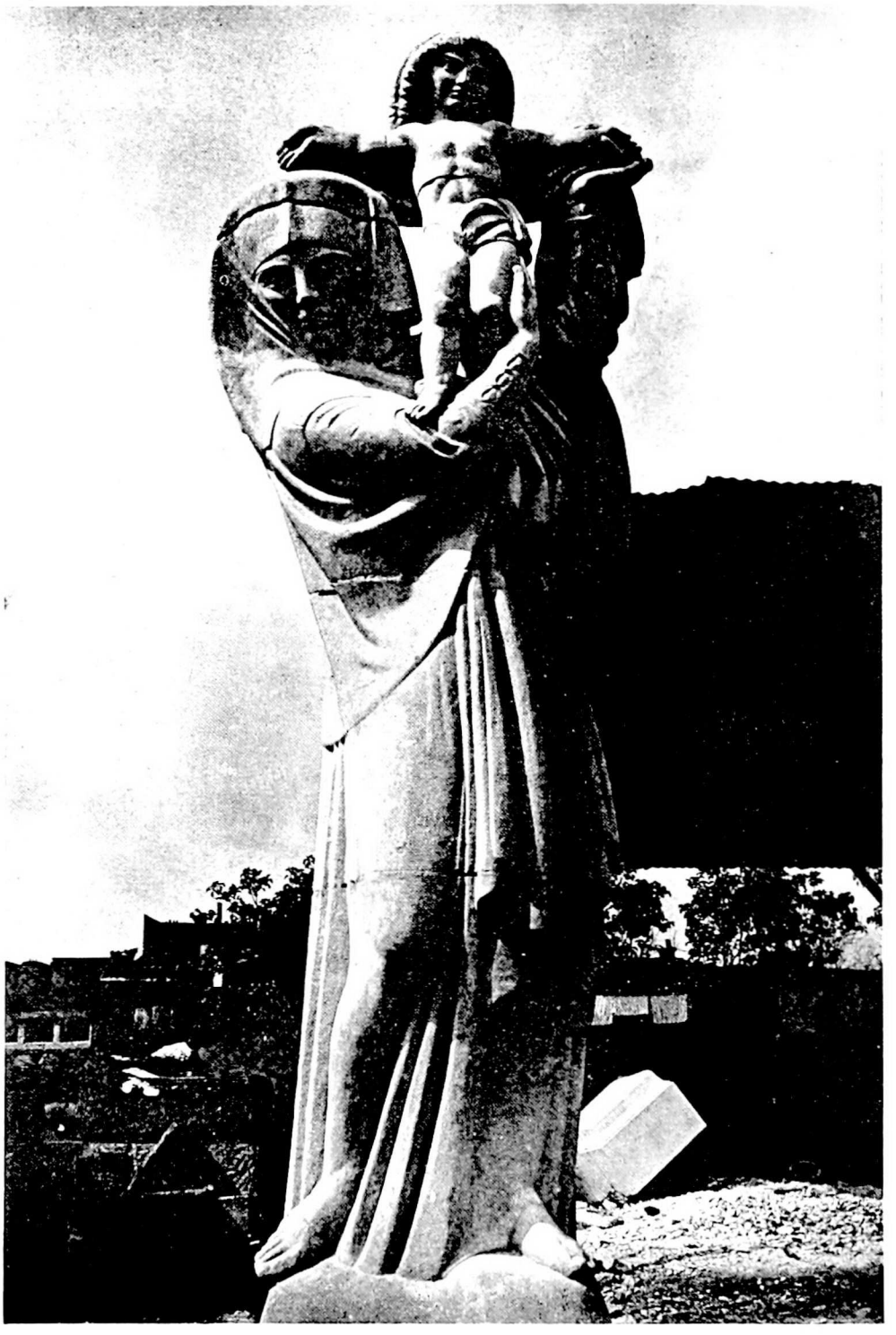

"THE VIRGIN OF ALSACE"
By Emile Antoine Bourdelle

Collection of The Buffalo History Museum

"A GYPSY WOMAN AND HER INFANT"

(From a painting by Hermingilo Anglada y Camarassa, a contemporary Spanish painter)

The above painting was recently purchased by Mrs. C. W. Goodyear. It was shown in Gallery XIII, at the Albright Art Gallery for a time.

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GEORGE BELLOWS IN MANY MOODS

No. 1—Anne. No. 2—A Study. No. 3—Evening. No. 4—Reducing. No. 5—Farmyard. No. 6—Study. No. 7—Going to Church. No. 8—Mrs. Richter. No. 9–A Model. No. 10—Mary.

Collection of The Buffalo History Museum

"THE STRANGE VISITORS"

(From a drawing by George Bellows)

An illustration for H. G. Wells' book, "Men Like Gods"

Collection of The Buffalo History Museum

A GROUP OF CELEBRATED ENGLISH NOBLEWOMEN

(From a painting by Flora Lion)

Her Royal Highness, The Duchess of York, center; The Lady Elphinstone, left; The Lady Rose Leverson, right. The picture was exhibited at the Albright Art Gallery last winter.

(Copyright, Flora Lion)

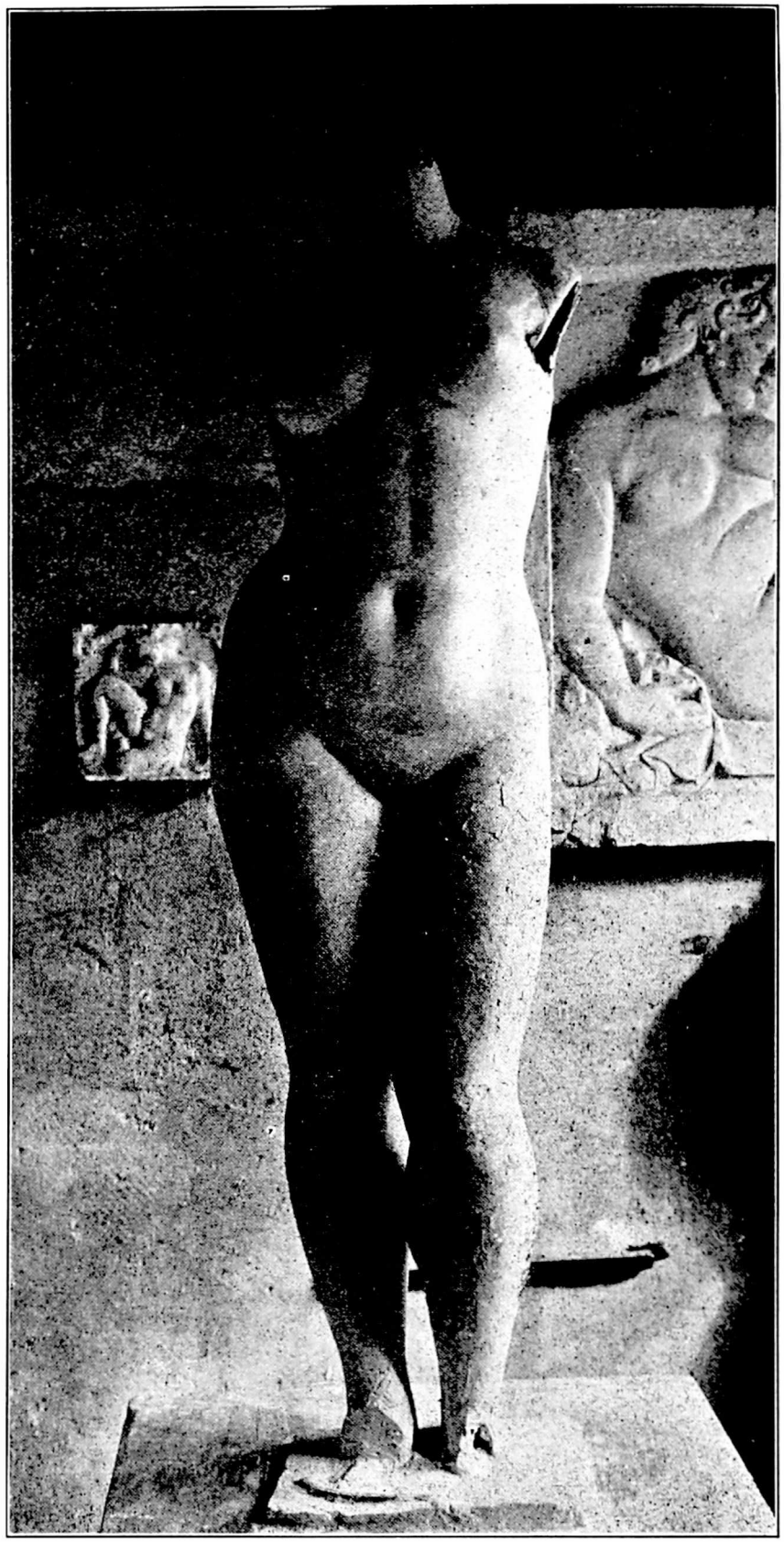
Collection of The Buffalo History Museum

"JEUNESSE"

(From a painting by James R. Hopkins)

One of the interesting pictures in Mr. Hopkins' one-man show at the Albright Art Gallery in February, 1926

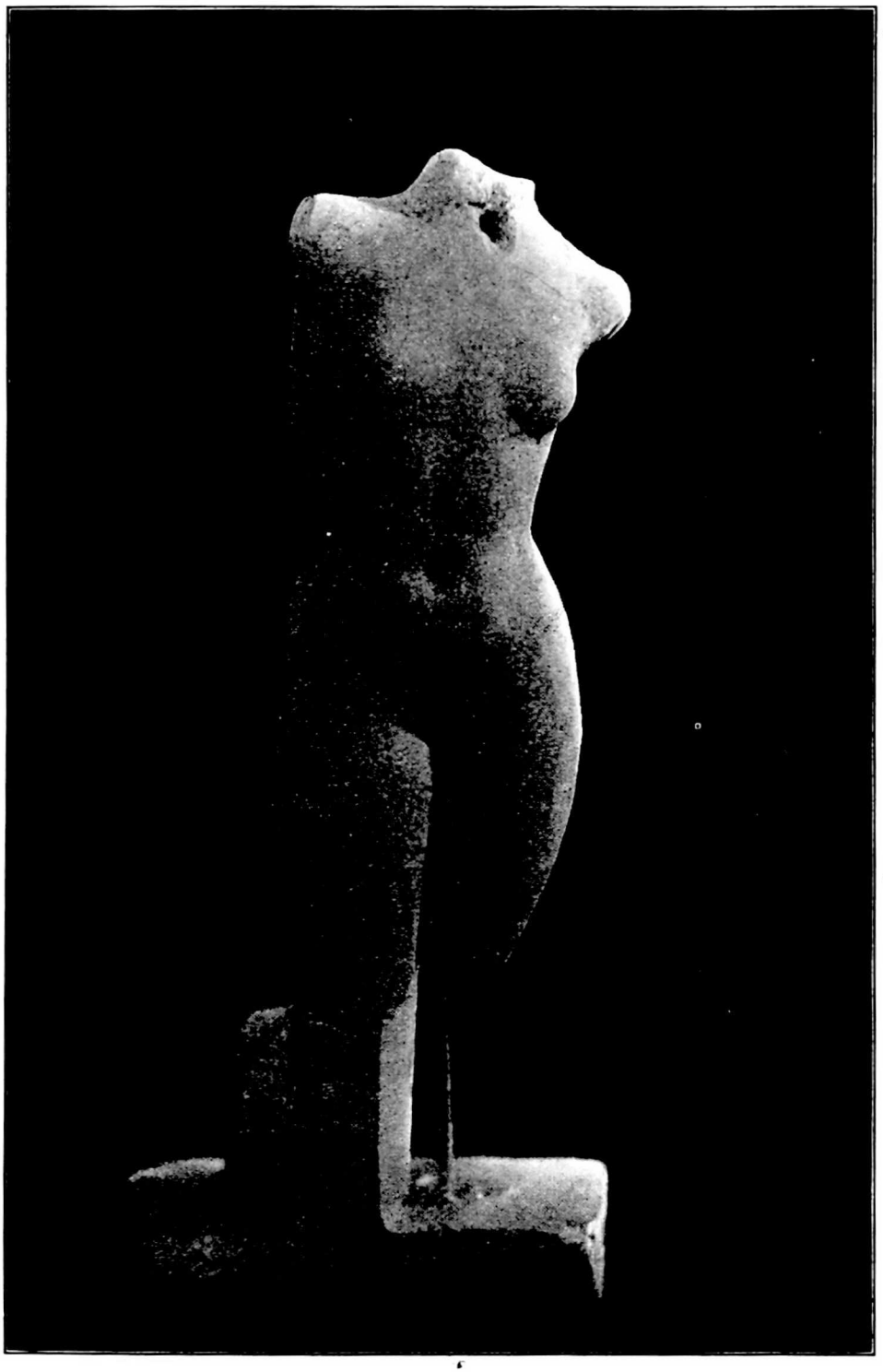
Collection of The Buffalo History Museum



UNFINISHED TORSE

One of the pieces by Aristide Maillol in the 1925 exhibition of his work at the Albright Art Gallery

Collection of The Buffalo History Museum



TERRA COTTA TORSE

In the 1925 exhibition at the Albright Art Gallery of the work of Aristide Maillol

Collection of The Buffalo History Museum

"DESIR"

Sculpture in relief by Aristide Maillol

Collection of The Buffalo History Museum

The Clifton Collection of English Portraits

By JESSICA ANTHONY MIXER

THERE are few experiences more delightful than the privilege of viewing fine pictures in their proper environment of a charming home while listening to the owner's appreciative conversation regarding them. Such recently was my privilege in calling on Colonel Clifton and seeing his fine English portraits. Grouped in this environment, these portraits, aside from their artistic and technical merit, spoke of the elegance, the dignity, and the pride of race of an England which is quickly, all too quickly, passing.

The half-length portrait of the Duke of Wellington by Sir Thomas Lawrence was painted at the height of the duke's career, in the field marshal's uniform which he himself designed. The government commissioned the portrait when the duke represented England at the Congress of Vienna. It is a most interesting study in blacks, the black uniform against a black ground, both holding their planes delightfully. The shadow on the face has the Titian red tone, which, I believe, is characteristic of Lawrence's painting. This and the red ribbon at the throat, bearing the Order of the Golden Fleece, are practically the only colorful notes in the picture. The Order of the Golden Fleece was granted by the King of Spain at the time of Wellington's campaign against Napoleon Bonaparte.

There are the repose and elegance of pose and beautiful clear skin tones, the whole rather free from brush marks, for which the school of English portrait painters was famous. Lawrence was about the last of these men and by many considered the least, but this is in part due to the change which came over the art world at that time. He remained true to the tradition of fashion while the other men broke loose and made their way to the countryside to consider nature, the sky and the broad English land.

Up to this time English painting had gravitated around the peerage. Little of creative ability was shown or desired. The artist was a society man who painted his many hosts. His portraits were not a matter of caprice, but a part of the English living in the highest circles. The evidence of this attitude towards art, we feel definitely in both of the Lawrence portraits owned by Colonel Clifton.

The second one is the portrait of the Lady Elizabeth Belgrave, who was later the Duchess of Westminster. It was painted when she was only nineteen and has all the grace and charm of youth. Critics claim that Lawrence stands pre-eminent in his ability to depict this period of girlhood passing into womanhood. A simple dress of white satin has only a small brooch as an accent. Nothing could be quieter, almost styleless in point of time. There is nothing to detract from the fresh and lovely youth of the model, the fine skin tones and a peculiarly lovely mouth just quivering into a smile.

The family objected to this portrait as not being a likeness, probably because of the position of the three-quarter head. Few relatives accept readily a profile or near profile view. Lawrence is accused of following Sir Joshua Reynolds' advice to painters, "to paint what you see but at the same time not to fall into the vulgar error of making things too like themselves."

While recognizing that Lawrence represented the official art of England at the time of his life (1756-1834) rather than any definite soul expression of his own, we are his debtors for a reposeful, elegant, human record of a race of great people who were shaping the world's course at that time.

The portrait of Lord Mulgrave by Hoppner is done in much more spirited color than the Lawrence portraits. Possibly the red-coated uniform has something to do with this impression but there is also a freer handling of the brush, less effort to conceal the strokes and a certain freshness and spontaneity.

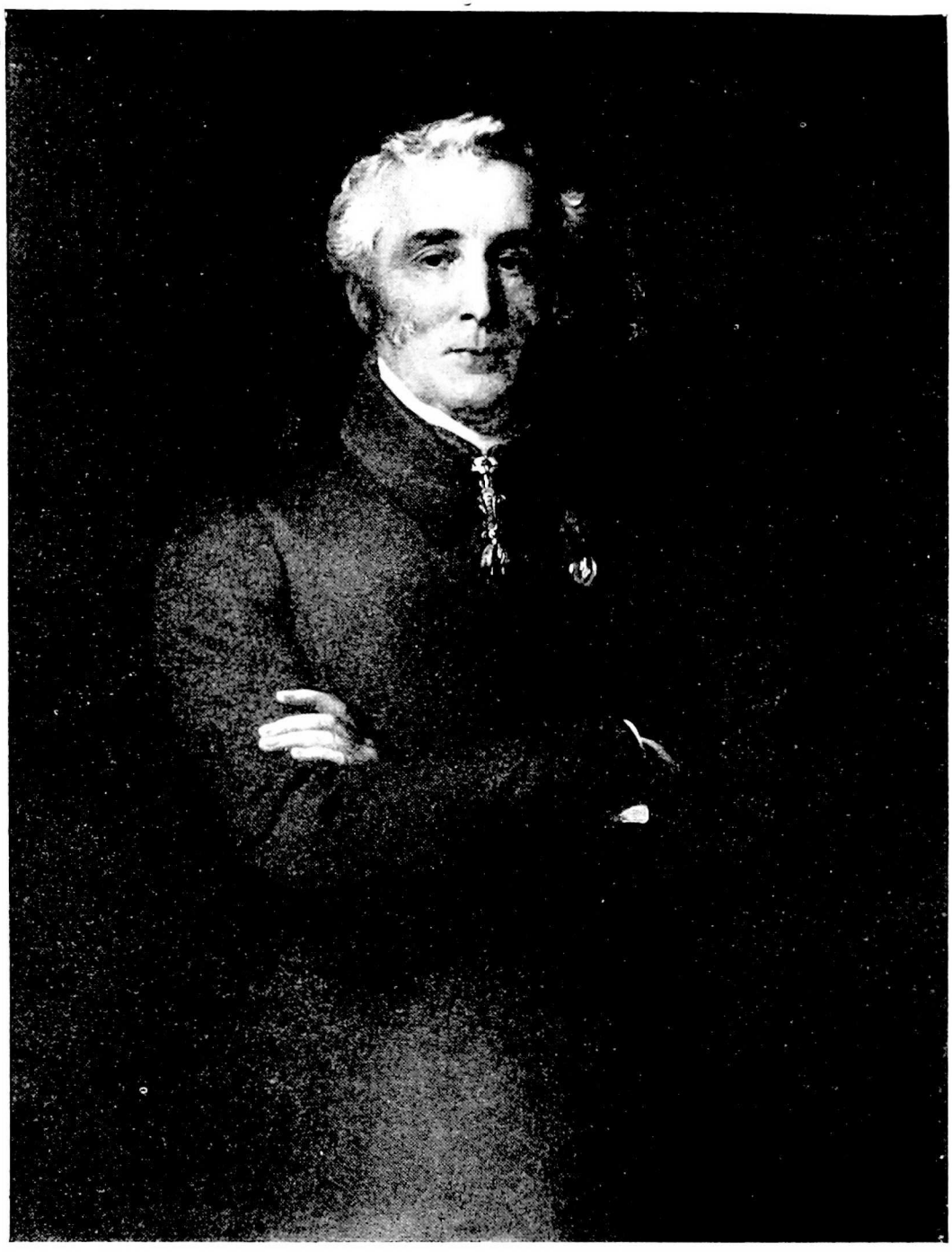
Lord Mulgrave was a representative of the government in the Indian service and later, first official of finance at the time of the Regency. One of the delightful bits of gossip with which Colonel Clifton interspersed his talk about the portraits was the fact of having found a reference to Lord Mulgrave in a biography of Aaron Burr. The latter appealed to Lord Mulgrave for aid which he was disposed to grant because of Burr's supposed importance in America.

A most exquisite example of the English school is Romney's portrait of Lady Ann Montgomery. There is the suggestion of landscape in the background so characteristic of the school. Gainsborough used landscape backgrounds from sheer love of the country, but with the later men it become a convention—a landscape reduced or interpreted in cool, soft harmonies suitable to the home, not a mood of nature.

Romney far outdid Greuze in his ability to paint lovely women. Many consider him superior to Lawrence in the interpretation of youth. He surpassed Reynolds in the swift seizure and sure presentment of beauty for its own sake. The simple and graceful dressing of his women also makes them less artificial and old-fashioned than his rivals. In this portrait, Lady Montgomery is gowned in white satin with a drapery of filmy veiling. She was a great beauty, having posed as one of Sir Joshua's "Three Graces." She married the Marquis of Townsend, who was the bitter enemy of America during the reign of George III.

The painting of Colonel Alexander Campbell by Raeburn is a delightfully colorful portrait of an every-day man. It is virile and has more solidity than the paintings previously mentioned. The rumpled hair gives the effect of a less formally posed model. We feel less remoteness in the personality. This quality may account somewhat for the greater popularity of Raeburn in his home country of Scotland than in England. There the tradition of birth

Collection of The Buffalo History Museum



"THE DUKE OF WELLINGTON"

(From a portrait painted by Sir Thomas Lawrence in the Charles Clifton Collection)

required a certain unapproachableness as evidence of class distinction.

The portrait has a great richness of color and a very delightful handling of pigments in the painting of the eyes. There is here the direct observation of form to the exclusion of objective generalization which was characteristic of the English. This quality, while it hindered their painting, made them pre-eminent in caricature and in literature. Their observation of detail, of action, of character made them the foremost illustrators of the world. This ability was also essential in portraiture. They sacrificed the sense of volume or of big surfaces but gave us the essence of their sitters in a quiet, reposeful, dignified way. Raeburn exemplified these characteristics marvelously.

It was interesting to turn to a Nattier portrait and note the same period expressed in terms of

Collection of The Buffalo History Museum

"LORD MULGRAVE"

(From a portrait painted by John Hoppner in the Charles Clifton Collection)

French art. This portrait of Mlle. De La Borde was painted in 1753 and is both signed and dated, which is rather unusual for Nattier. It shows the Nattier blue in the taffeta silk draped across the shoulder and bust and carried into the tones of the background. The head is that of a beautiful young lady of rank but the body and dress seem to follow a prescribed convention rather than the careful study of the individual sitter which is so strongly felt in the English portraits. Mlle. De La Borde married the first governor sent to Martinique by France. The family came from the region of Lyons and was always prominent in official life. Nattier followed the custom of the day and submitted his art to the caprice of fashion. His interpretations were dictated by the belles and beaux of France who were his models.

It is a great asset to have available such pictures and the privilege of seeing them, we hope, may be shared by many from time to time. These pictures can never show to advantage in a gallery as they do just where they are, in an environment similar to the one for which they were created. They cause a stirring of the legitimate pride of birth and an appreciation of ancestors who lived nobly and served their country well and in so doing, lived graciously and elegantly. This is a fine thing to pause and experience in the noisy, irreverent bustle of the present time.

Collection of The Buffalo History Museum

"ANNE, MARCHIONESS MONTGOMERY"

(From a portrait painted by George Romney in the Charles Clifton Collection)

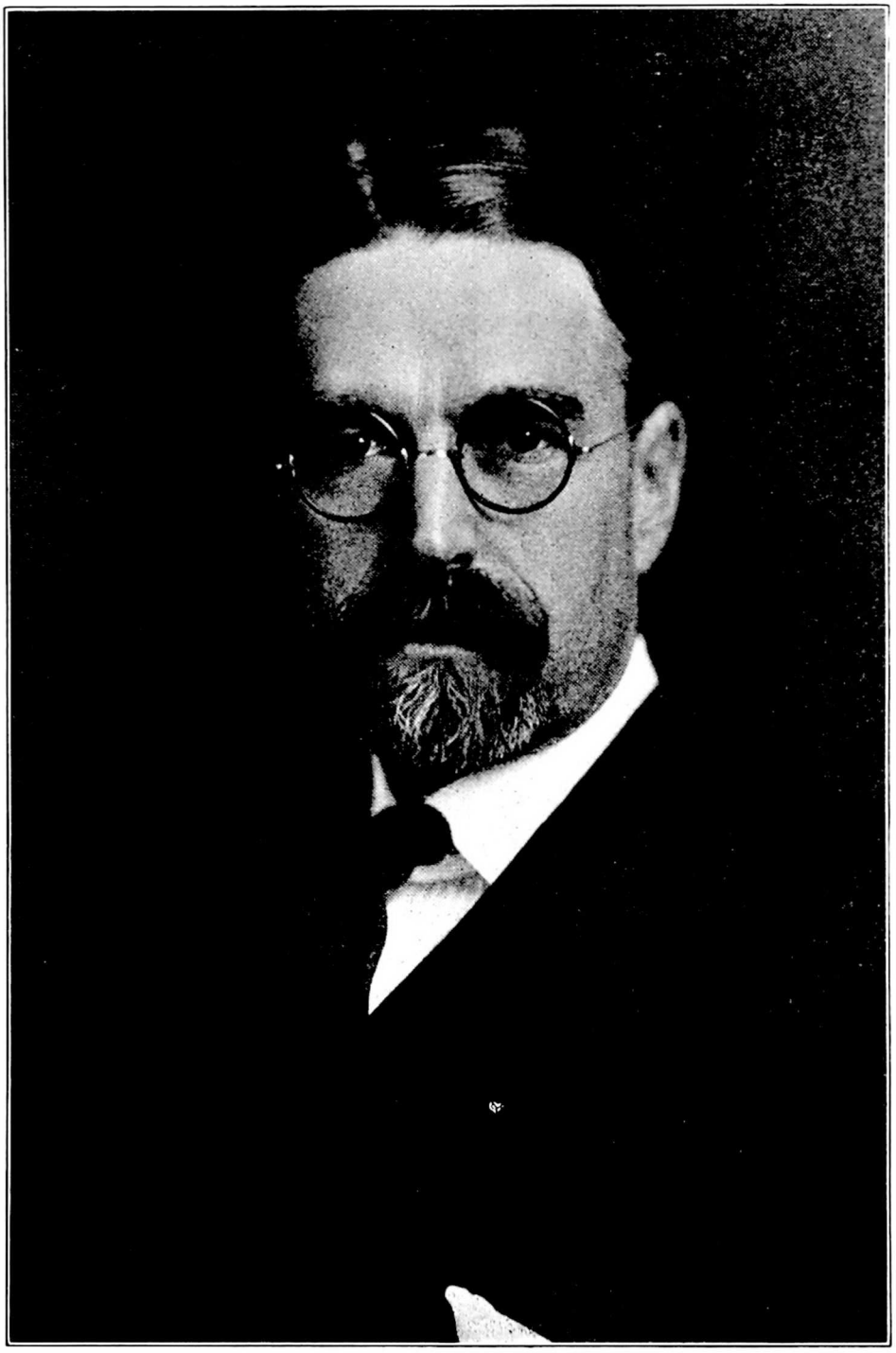
Collection of The Buffalo History Museum

FLORENCE PIERCE REED AS "THE VIRGIN MARY"

(Witzel photo)

"The Pigrimage Play" was produced at El Camino Real Theatre, Hollywood. It is a reverent and dramatic treatment of phases in the life of Christ

Collection of The Buffalo History Museum



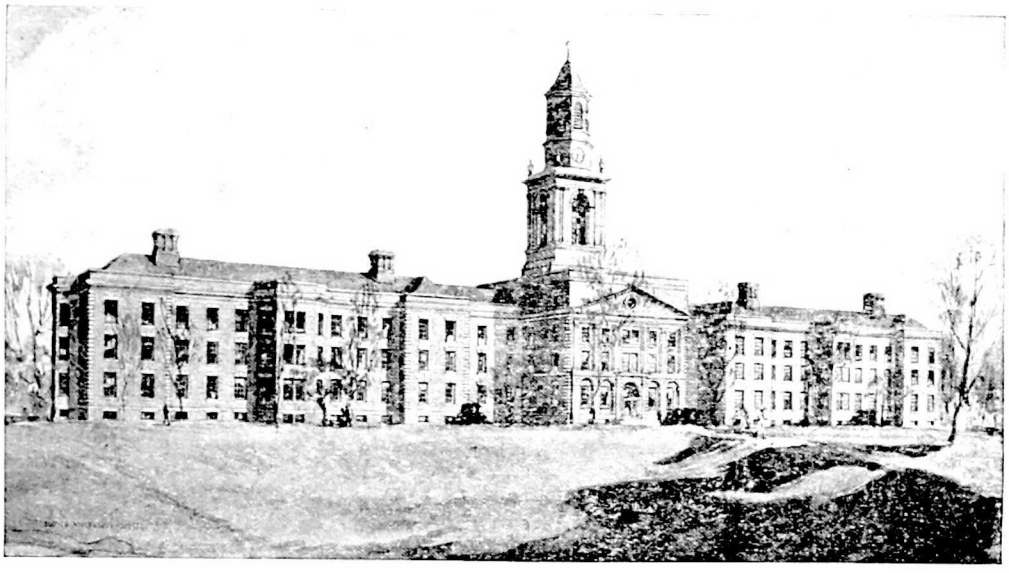
DR. SAMUEL PAUL CAPEN

Chancellor of The University of Buffalo since 1922

Collection of The Buffalo History Museum

Industrial Expansion and Cultural Balance

By A. G. BARTHOLOMEW



THE NEW COLLEGE OF ARTS AND SCIENCES

A CONTEMPORARY essayist has used as his theme the relation of material progress to the arts, and ventures the opinion that America's titanic accumulation of wealth presages a golden age of literature, music, painting, sculpture and architecture. The proposition may be overladen more with hope than logic, but it is not without interest to view some of the material progress which marks the past five years in the history of Buffalo and search for some notable corresponding cultural advance in our community.

Buffalo is in the midst of a vast industrial expansion. The milling industry which advanced a few decades ago from the seaboard to the edge of the Dakota wheat fields, is retreating down the Great Lakes to center in Buffalo, filling our harbor and waterfront with concrete monsters. The steel industry has selected the eastern end of the Great Lakes for a center of expansion. The airplane and automobile industries, cement makers and dye manufacturers, and the chemical industry have all sought Buffalo recently because of its water and rail connections, cheap power and a good labor market. Mr. Statler's selection of Delaware Avenue as a site for an immense hotel has changed the downtown map of our city and the large expansion to the north into Kenmore and along the new boulevard systems have changed sleepy farms and open spaces into densely populated centers.

If Buffalo's awakening since the war is measured only by bank debits, pay rolls, factories and population, we have less cause for complacent satisfaction than industrial magnates oft times lead us to believe. Fortunately a group of our leading citizens including Walter P. Cooke, Frank B. Baird, Jacob F. Schoelkopf, William H. Crosby, Mrs. S. M. Clement, Mrs. Dexter P. Rumsey, Mr. and Mrs. Edward H. Butler, Edward S. Michael, Philip Becker Goetz, George D. Crofts, Daniel J. Kenefick, Thomas B. Lockwood, John Lord O'Brian, Edward J. Barcalo, James H. McNulty, Mrs. Knox and her son, Seymour, the late John D. Larkin, William A. Rogers and others have held to the belief that a city without noble purposes and cultural aims is a city lacking in true greatness and that higher education is the cornerstone of culture.

At the close of the war the local Liberty Loan organization with its splendid record under the leadership of Walter P. Cooke was disbanded. Its contribution to the Nation's need was complete but many citizens hoped it would also make some definite contribution to our city.

The University of Buffalo was then a group of professional schools—medicine, law, dentistry, pharmacy—with a struggling Arts Department that had come into being a few years before to supply the need of two years college training for students to enter the School of Medicine. Charles P. Norton had achieved his great objective and obtained for the University the hundred acre site on North Main Street which the County planned to vacate at an early date. The University was without funds to provide an adequate arts college and no money to develop the magnificent campus which would one day pass to its possession.

Mr. Cooke reassembled his War volunteer organization in October, 1920, for the University Endow-

Collection of The Buffalo History Museum

ment Campaign and achieved the seemingly impossible task of securing five million dollars of subscriptions. At the same time the Board of Trustees was reorganized to include the citizens whose names have been earlier mentioned and others including Dr. Charles Cary, O. E. Foster, Charles Clifton, E. M. Statler, Robert W. Pomeroy, Frank H. Goodyear, the late Grover W. Wende, Louis L. Babcock, Jacob Josephs and a representative group selected by the alumni.

One of the early steps in the reorganization involved centralized financial control of the institution, its receipts and expenditures and the installation of modern University accounting methods. The trustees were exceedingly fortunate in securing the services of George D. Crofts as Treasurer to undertake this monumental task. He had been Vice-Chairman under Mr. Cooke in the Liberty Loan campaigns and was admirably fitted to set up the financial machinery. His work in this field of University finances has taken seven years of unremitting toil and has won the approval not only of the trustees of the institution, but of experts from the General Education Board and other great endowments who have scrutinized it.

The Trustees next appointed a committee of which John Lord O'Brian was chairman to select a chancellor of the institution, and after a year's work they brought to Buffalo one of America's foremost educators, Samuel P. Capen. Dr. Capen, the son of a former President of Tufts College, came to his new work not only with the prestige of a distinguished scholar, but with the reputation of a nationally known expert in the field of University organization and administration. Few Buffalonians realize the numerous offers of college presidencies which Dr. Capen had previously refused and the calls which have come each year to him since his residence with us. Buffalo attracted him as an institution which was not set in the iron mould of tradition and precedent but was a plastic institution whose future could be moulded, fashioned and fixed by its next chancellor.

Mr. Foster's princely gift of $400,000 in the Endowment Campaign made possible a start in the development of the Main Street campus. In 1922 Chancellor Capen was installed as head of the University and Foster Hall on the Main Street campus opened for the use of arts, pharmacy and chemistry students, although the building is planned and eventually will be used solely for scientific work. At the same time one of the county buildings was remodelled into a science building.

Chancellor Capen has applied himself to many problems in his short stay with us and his policies in strengthening the professional schools of the University have brought favorable attention and commendation to these schools throughout the country. Most readers are familiar with the long and creditable history of the medical, law, dentistry and pharmacy departments but are not so conversant with Dr. Capen's work in building from the ground up the arts college and his great undertaking in adult evening education.

Today Buffalo has a University with an enrollment of over 3100 students compared to 1200 in 1919. It has a College of Arts and Sciences whose curriculum offers to students excellent instruction over a period of four years in literature, the classics, modern languages, history, psychology, economics, mathematics and the sciences.

Chancellor Capen has brought to Buffalo a group of over fifty young and brilliant scholars to head various departments of our University and to pass on to others the knowledge and standards of conduct which are the great heritages of our age. The effect of such a contribution to the intellectual life of our city is inestimable and is slowly and surely making its impress.

In adult evening education Dr. Capen secured from Northwestern University, Clarence S. Marsh, dean of its evening session and in 1923 Dean Marsh presented to Buffalonians the opportunity of evening culture and study through courses embracing most of the subjects taught during the day on the campus to which are added special courses in journalism, accounting and business practice. This met with an overwhelming response, seven hundred fifty students matriculating the first year, and now the evening sessions of the University are attended by over twelve hundred earnest students to whom would otherwise be denied the opportunity of college training.

The work of the Trustees who compose the Council of the University has been most varied and interesting. A committee headed by William H. Crosby studies and recommends the investment of the University's funds. Edward Michael as chairman of the Building Committee has been indefatigable during the construction of Foster Hall and throughout the succeeding years and on him has fallen most of the burden in connection with the new building program now under way. Mrs. Edward H. Butler has been instrumental in arranging terms of the deeds of gift under which chairs in history, literature and sciences have been endowed, lectureships maintained and scholarships created. James H. McNulty has taken on the burden of current raising of funds for construction work during Mr. Cooke's absence in Europe. Philip Becker Goetz has acted as Secretary of the Council, John Lord O'Brian as counsel for the University, and George D. Crofts as Vice-Chairman, has headed the Board of Trustees during Mr. Cooke's absence.

In 1919 the annual budget of the University was about $300,000; the budget for the academic year of 1925-26 was over $800,000. The Medical School laboratories iin High Street have been largely increased since 1919; the interior of the Dental School in Goodrich Street has been entirely remodeled and its equipment brought up to date; the School of Pharmacy and Department of Chemistry have, in Foster Hall, one of the best designed and equipped buildings of its kind in the United States, and the County Building which is now Science Hall houses the physical and biological laboratories and class rooms for scientific courses. The University has a large athletic field, steel grand stands and a fine group of tennis courts.

These physical changes in the University in the last few years are not large if one thinks in terms of Cornell, Yale or Princeton but they do loom large in a balance sheet of assets. Unfortunately the careless thinker who expects a campus crowded with buildings to come into being over night fails

Collection of The Buffalo History Museum

to realize what Dr. Capen has so clearly pointed out:

"A University is not a group of buildings. It is a group of persons assembled for the purpose of passing on the knowledge and the standards of conduct which the race has acquired, and for the creation of new knowledge and improved standards. This is a truism, but it is so often forgotten that it needs constant reiteration. If the group could meet and accomplish its purpose in an open lot, a University would be there. In northern climates such simple arrangements would, of course, be impossible. Moreover the knowledge which men have acquired, and especially the new knowledge of science, does not exist apart from material objects. A vast paraphernalia of apparatus is now essential to University instruction and University research. Therefore there must be buildings to house the persons who constitute the University and to afford space and protection to the varied apparatus that has become the machinery of learning.

"The effect upon the standards of taste of the members of the University and of the community that contains the University which is produced by beautiful and well planned grounds and buildings ought not to be underestimated. The atmosphere of a University exerts a subtle but pervasive influence over all who belong to it and even over those who merely walk through its grounds. The beauty of the buildings and their arrangement count for a great deal in the creation of atmosphere.

"But if a University has to choose for a time between buildings and persons, there should be no hesitation as to the choice. The right persons in buildings that fulfill scarcely any of the ideal requirements may make a University whose power and usefulness extend throughout the world. A group of buildings, perfect in design, arrangement and internal equipment but without the right persons may make an object to please the passing spectator, but they do not constitute a University. Many examples might be cited to prove the truth of both these assertions. Some of the oldest and most distinguished Universities of Europe are even to this day housed in buildings that would seem to most Americans ridiculously inadequate. Johns Hopkins University, which has wielded an almost unequalled influence over American scholarship for half a century, was until recently in little better case. On the other hand, there are magnificent and monumental University plants in the United States which house institutions whose very names are scarcely known outside of the states in which they are located.

"I offer my own recommendations without hesitation. They are as follows: The University should not go further into the endowment funds subscribed to erect new buildings. It should endeavor to secure the gift of one or two more buildings from friends of the institution forthwith. Failing this, it should plan to remodel the interior of certain of the County Hospital buildings as soon as these become available."

During the month of September the county authorities removed the hospital patients and inmates of the County Home to their new plant at Wende, New York. For the first time the University is in sole possession of the Main Street campus that was deeded to it a decade ago. Contractors in the employ of the University have started demolishing the interior of the huge hospital building—nearly a city block in length, and will by June, 1927, have completed the remodeling of this building into an admirably equipped college to house the arts and science courses of the University. In addition to the entire reconstruction of the interior,—exterior changes are so planned as to give to the University a building which is architecturally imposing and attractive.

Those close to the University believe—and perhaps in time the citizens of Buffalo may generally come to believe—that in the program of reorganization, financing and expansion of the University of Buffalo during the past five years, there has been progress in the field of higher education comparable with Buffalo's industrial growth. The University, in the opportunities which it affords to the youth of our city and in the contacts which its faculty and trustees maks with our citizens, is quietly and inconspicuously remodelling and reshaping the destiny of Buffalo.

Collection of The Buffalo History Museum

KATHERINE CORNELL AS "CANDIDA"

(From a portrait by Eugene Speicher)

The painting of the portrait of Katherine Cornell, Buffalo's celebrated actor, by Eugene Speicher, Buffalo's equally celebrated portrait artist, is by way of being an event of historical importance. The picture is in the Permanent Collection of the Albright Art Gallery.

Collection of The Buffalo History Museum

New Acquisitions for the Albright Art Gallery

By ANNA GLENNY DUNBAR

"RECLINING TORSE OF A MAN," FIFTH CENTURY B. C.

Purchased for the Albright Art Gallery as a part of the recent gift of Mrs. Seymour H. Knox.

THE Albright Art Gallery has been so fortunate as to obtain forty new "Fellows for Life," who by a generous subscription of one thousand dollars each have greatly enlarged the scope of the Gallery's purchases. More than forty thousand dollars was thus made available from this fund which is called "Fund of Fellows 1926."

The acquisitions of the Gallery heretofore have been largely confined to paintings by living Americans with an occasional acquisition of the works of French artists, as in 1911 following the large exhibition of the "Societe Nouvelle" arranged by Mrs. Quinton, and again in 1919 when paintings by Millet and Monet were added to the permanent collection.

The income from the Elizabeth Gates Fund, to be sure, has to be spent on works of European artists, but this income is limited and purchases have, therefore, been restricted to keep within it.

Most of the important American painters are now represented in the collection with the exception of Winslow Homer and Whistler. The income from the Clifton, Goodyear, Knox and other funds will generally be reserved for American paintings.

In 1924 Colonel Clifton by his generous gift of a special fund made it possible to begin to collect works of sculpture worthy of the wonderful center court of the Gallery. This was the first step in a new era.

With the "Fund of Fellows 1926" several new fields are open and the possibilities for sculpture are not so limited. The first work to be credited to this fund is Rodin's "Eve," which, with the "Age of Bronze" and the small marble "Eve" purchased in 1924, give an excellent representation of Rodin's work.

This "Eve," a superb bronze of heroic size, now standing in the court, was cast during Rodin's life and, therefore, made under his personal supervision, which greatly adds to its value and interest. "Eve" was created originally by Rodin to be placed with the figure of Adam, one to stand on either side of the "Porte de l'Enfer," upon which Rodin was engaged so many years and which was never finished. This figure was exhibited in the Salon de la Societe Nationale in 1899, and bought by the State for the Luxembourg Museum in 1911.

The second acquisition from this fund was a painting by Gauguin, purchased from the collection of John Quinn, and called "Promenade au bord de la Mer." Paintings by this artist are practically impossible to acquire, the most important ones having been grabbed long since by museums or securely

Collection of The Buffalo History Museum

RODIN'S "EVE"

Purchased for the Albright Gallery by the Fund of Fellows 1926.

guarded in private collections. It is only on the dispersal of such a great collection as this that a painting of this quality comes into the market. During his lifetime as an artist, Gauguin was unknown and unappreciated, his works selling for but a few francs; today one would find the price of the best Gauguin decidedly shocking. He was one of the first to give to modern painting a new life and vitality. He dared to live and to paint and was bound by no laws or conventions. In his earlier years he worked a great deal in Brittany, where he became closely associated with Van Gogh. Later he went to Martinique, and there found his first real happiness. After returning to France for a brief time, the South Seas called him and in 1891 he sailed for Tahiti, where he spent most of his remaining life. Two years later, on a brief return to France, he exhibited his works which were laughed at, ridiculed, considered a joke. For his faults perhaps we tolerate his virtues. Thirteen years later a revolution had swept the world of art and these paintings were received with silent admiration and a profound understanding. Had the artist lived he would have been more than paid for his long years of effort.

There have been two other purchases from the Quinn Collection. One a small painting by Gwenn John, sister of the great English painter, Augustus John, and the other by Picasso called "Nude with Girl Holding Mirror." This painting is an important example of Picasso's earlier work, work on which his reputation will rest. Picasso, Matisse and

Collection of The Buffalo History Museum

"NUDE, WITH GIRL HOLDING MIRROR"

(From a painting by Picasso)

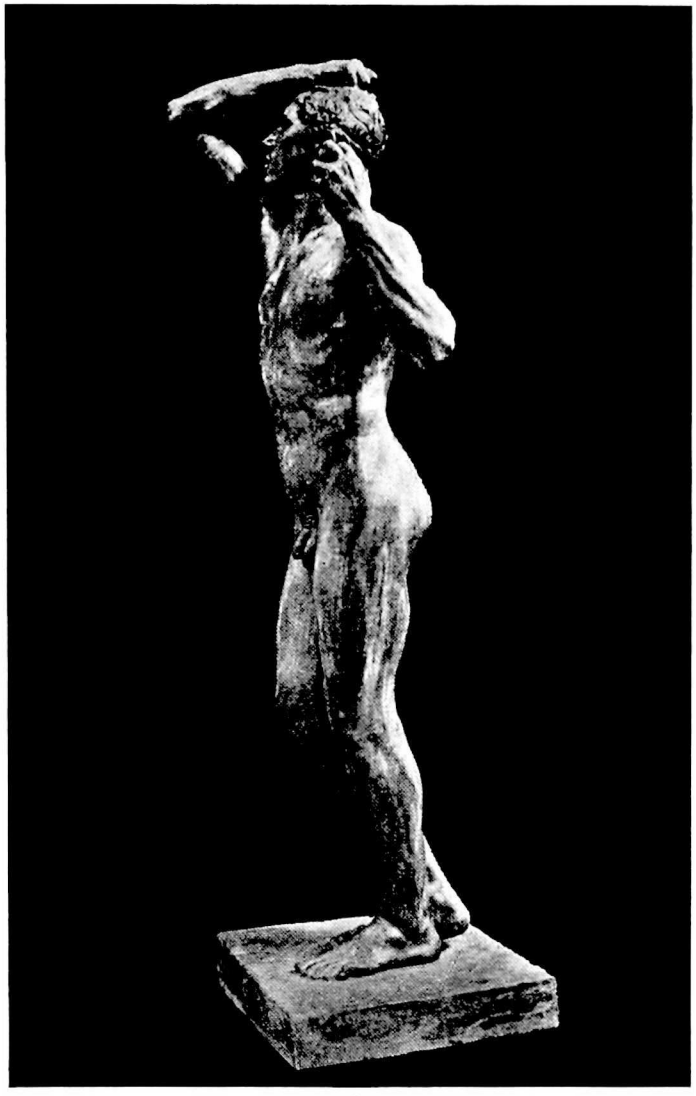
Purchased for the Albright Gallery by the Fund of Fellows 1926.

Rouault are the three great masters of French painting today.

Picasso is the leader of the modern movement; his belief that painting could be something better than an expensive substitute for photography proclaimed him the liberator. His influence is immense, and his is one of the most inventive minds in Europe. This is his supreme gift. His conception of painting is as an end in itself, an object of intense emotion, a constant effort to create forms to express what he felt in the moment of inspiration. His choice of colors, his astonishing audacities, the perfection of his taste and the beauty of harmony make Picasso one of the most personal artists alive.

The John Quinn Collection, from which these paintings were selected, had been on exhibition in New York last winter. It is one of the most amazing private collections ever gathered in this country or in Europe. It consisted of over two thousand works brought together through the persistent effort, enthusiasm and exuberant vitality of John Quinn, the greatest force in modern art. No American did more to make known in this country what he called the "Living Art of France." For over a year this stupendous collection was jammed into an apartment on the West Side, awaiting its opportunity to startle the world of art lovers. These hidden treasures of priceless value, covered with sheets, stacked together in dark corners, gave rather the impression of a junk shop than a museum of the world's richest treasures of modern paintings and

Collection of The Buffalo History Museum



RODIN'S "THE AGE OF BRONZE"

An internationally famous bronze purchased for the Albright Gallery.

sculptures. What was not snapped up by dealers and private collectors was finally exhibited at the "Art Center" in New York last winter.

Another picture purchased from this fund is an excellent example of the work of Berthe-Morisot, and is considered superior to the one in the Luxembourg collection, and quite equal to the painting in the Chicago Museum. A French woman, and probably the greatest of all women painters, competing only with Vigee le Brun, Mary Cassat and Rosa Bonheur, a great-granddaughter of Fragonard, she inherited from the great French painter much of his gracefulness and fascinating qualities. The French painters who had the greatest influence upon her life as an artist were Corot and Manet. In the latter's studio she found her inspiration and in return posed frequently for many of Manet's portraits, making a strong appeal to him with her elegant grace, good breeding and charm. Later she joined the school of impressionists and was a most consistent exhibitor. In 1874 Berthe Morisot married Eugene Manet, the younger brother of the painter, but never took advantage of her married name, always exhibiting under that of Morisot.

The latest and perhaps the most important acquisitions of the Albright Gallery are four original Greek sculptures, the gift of Mrs. Seymour H. Knox. These date from the third to fifth century, B. C.

Collection of The Buffalo History Museum

"WOMAN SEWING"

(From a painting by Berthe Morisot)

A choice canvas brought to the Albright Art Gallery; made possible by the new Fund of Fellows 1926.

Greek sculpture today still remains the most important and also the most difficult to acquire. In fact, Joseph Brummer, the authority on ancient sculpture in this country, has remarked that in ten years fragments of this period will be practically unobtainable. Today even they are almost impossible to find. These four originals were selected from a group in Mr. Brummer's collection. One is a half-life-size tose of a man in Parian marble of the third century B. C. A second is a very lovely Attic head of a woman of Pentellic marble of the late fifth century B. C. This head, in spite of its worn condition, shows traces of rare beauty, and by Mr. Brunner was considered one of his best pieces.

The third, of the same period, a reclining figure of a Muse, smaller than half life, is also Attic, and in Pentellic marble. It is particularly beautiful for the richness and warmth of color, and also for the simplicity of its drapery. The fourth fragment is a half-life-size of a reclining tose of a man in Parian marble of the Hellenistic period, fifth century B. C.

"The only white man's sculpture that exists is the Greek." This was said emphatically by one of our greatest authorities. "No sculpture so true, so simple, so vital and so varied." One recognizes the fact that antique art signifies contentment, calmness and grace, balance and reason. The Egyptian and Chinese sculptors were strongly influenced by their re-

Collection of The Buffalo History Museum

"PROMENADE AU BORD DE LA MER"

(From a painting by Gauguin)

This is one of the rare treasures brought to the Albright Gallery by the Fund of Fellows 1926.

ligions, and there is a certain sameness in them which sometimes proves monotonous, but their dominant characteristic always prevailed—mysticism—while the Greeks, unspoiled in their simplicity, remained obvious.

It is to be hoped that there may be a continuation of such selections which will make the Albright Gallery of Sculpture the most distinctive of any American gallery. Mrs. Knox's generous gift has established the true foundation for such a collection —examples of the finest period of Greek art.

Still more purchases are to be made from the "Fund of Fellows 1926" and it is suggested that many of the subscribers this year may renew their gifts in later years, and the fund so be a continuing support to establish the collection of the Buffalo Fine Arts Academy in its proper place among those of the leading galleries of the country.

List of subscribers to Fellows Fund: Emanuel Boasberg, Walter P. Cooke, W. H. Crosby, Ganson Depew, L. R. Davidson, Mrs. Georgia G. Forman, Mrs. O. E. Foster, Mr. O. E. Foster, Mrs. C. W. Goodyear, Frank H. Goodyear, A. C. Goodyear, Nesbit Grammer, Ralph Hochstetter, Seymour H. Knox, Edward L. Koons, John D. Larkin, Jr., John D. Larkin, Clarence H. Littell, Norman E. Mack, George B. Mathews, J. N. McNulty, E. C. McDougal, James, McC. Mitchell, George F. Rand, C. P. Hugo Schoellkopf, J. H. Schoellkopf, J. H. Schoellkopf, Jr., George A. Ball, Anonymous, Edward H. Butler, Shelton Weed, W. H. Daniels, Mrs. Frederick L. Pratt, Charles R. Huntley, Dexter P. Rumsey, Mrs. Robert L. Fryer, Mrs. George A. Forman, Norman P. Clement, George Urban, Jr., Richard Wilhelm, Mrs. Seymour H. Knox, and Fred D. Corey.

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"TORSE OF A MAN," THIRD CENTURY B. C.
A part of the splendid gift to the Albright Art Gallery by Mrs. Seymour H. Knox.

"RECLINING MUSE," FIFTH CENTURY, B.C.
One of the four original Greek sculptures purchased for the Albright Art Gallery in the recent gift of Mrs. Seymour H. Knox.

Collection of The Buffalo History Museum

"La Sauvegarde de l' Art Francais" in Buffalo

MRS. FREDERICK L. PRATT
(McGeorge photo)
President, Buffalo Committee, La Sauvegarde de l'Art Francais

UNDER the leadership of Mrs. Frederick L. Pratt and others who venerate the art of France, Buffalo joined in the international movement designed to aid in preserving French works of art and architecture. The organization, known as "La Sauvegarde de 'l Art Francais," formed a local committee of which Mrs. Pratt is president and Mr. Charles L. Gurney, Jr., treasurer. Other members of the committee include Mrs. B. W. Appleton, Bishop Charles H. Brent, Mr. George Cary, Mme. Casassa, Prof. F. A. Casassa, Mrs. Thomas F. Cooke, Mr. and Mrs. C. Pascal Franchot, Mr. Livingston Fryer, Mrs. Robert L. Fryer, Mrs. Nelson Graves, Mrs. Louis B. Hart, Mr. William M. Hekking, Mr. Harold Hunsicker, Mrs. Norman E. Mack, Mrs. Samuel Moore, Mr. T. T. Ramsdell, Jr., Mr. George F. Rand, Mr. Paul J. Speyser and Mrs. Henry W. Sprague.

Patronesses include the following women: Mesdames Robert B. Adam, J. J. Albright, B. W. Appleton, Frank B. Baird, Lyman M. Bass, George S. Buck, E. H. Butler, Casassa, S. M. Clement, Thomas F. Cooke, Cameron J. Davis, Ganson Depew, G. M. G. Forman, C. Pascal Franchot, Livingston Fryer, Robert L. Fryer, Daniel Good, Frank H. Goodyear, Nelson Graves, Louis B. Hart, Alexander Hoffman, William B. Hoyt, Joseph T. Jones, Spencer Kellogg, Jr., Seymour Knox, J. D. Larkin, Clarence Littell, Norman E. Mack, George B. Mathews, Burton J. Mitchell, Samuel Moore, William A. Morgan, Phebe Seney Park, George F. Plimpton, Margaret F. Rochester, Dexter Rumsey, Lawrence D. Rumsey, Daniel Streeter, Henry W. Sprague, Nelson Taylor, Philip J. Wickser, Harry D. Yates.

On March 13th an address was given at the Historical Building by the Duc de Trevise, founder and president of the organization, explaining its purposes. They are, in brief, to prevent the destruction for commercial or other purposes, of artistically valuable buildings, etc., and to restore and make accessible to visitors such edifices or *objets d'art.* For example, let us say, "La Sauvegarde" learns that the foundations of a 13th Century church—rich perhaps with the glories of Gothic architecture—are insecure. The agents of the organization proceed without delay to take steps for the safe-guarding of the building from the threatened disaster. The Duc de Trevise spoke of several churches of antique design which are now so threatened—those at Irancy, Arthonnay and Escolives in Burgundy.

The picturesque "Hotel de la Grappe d'Or" at Auxerre, elaborately decorated with wood carvings in the reign of Francois I was about to be sold to antiquaries and its treasures peddled out when "La Sauvegarde" succeeded in having it classified as a "historical monument."

Indifference of politicians, in combination with the insufficiency of funds from the budget to effect the urgent purposes of the organization, led to the founding of "La Sauvegarde," a body of people of cosmopolitan spirit living either in or outside of France. It has already accomplished a great deal on behalf of the conservation of the ancient art treasures of France. Committees similar to the one functioning in Buffalo have been organized in a number of other American cities.

Collection of The Buffalo History Museum

Contemporary American Art Exhibition

By *WILLIAM M. HEKKING*

THE 1926 annual American Art show at the Albright Art Gallery was a distinctive credit to American artists. One hundred and ten artists were represented, showing one hundred and thirty-three canvases. An effort was made to have every school and creed represented with the best examples within each school. Our accepted leaders among the conservative painters were represented by unusually strong canvases.

An interesting group of the work of the moderns was shown, giving a good idea of the direction in which the serious men in this field are working. They were shown by such men as Henry Lee McFee, Charles Burchfield, Maurice Sterne, Nile Spencer, Yasuo Kuniyoshi, Bernard Karfiol, Charles Rosen, William Meyerowitz, Arthur B. Davies, and a number of others.

Among the conservatives were: Edward W. Redfield, F. C. Friescke, Chauncey Ryder, Robert Henri, Charles Hawthorne, Gari Melchers, Gifford Beal, Ellen Emmet Rand, Truman E. Fassett, Randall Davey, William Ritschell, and Frederick J. Waugh.

New names are constantly appearing, among them such names as Paul Trebilcock, James Chapin and Grace Ravlin deserve special notice for their personal points of view and for their fine control of the medium used.

Violet Oakley's decorations designed for the Alumnae House, Vassar College, Poughkeepsie, N. Y., and "The Dante Window," owned by Mrs. Robert J. Collier, were shown on the west wall, on the screen of honor.

The local artists made unique contributions. Eugene Speicher, Buffalo boy, and painter of national repute, showed a portrait of Katherine Cornell, a Buffalo girl, who has made herself and Buffalo famous on the stage. The painting shows Miss Cornell in the character of "Candida." It was recently purchased for the Academy's Permanent Collection, through the "Fellows for Life of 1926" fund.

"Mellow Autumn Afternoon" is by Charles Burchfield, a Buffalo artist. Mr. Burchfield is preserving to posterity the little gray house and the frontier life, that is fast disappearing in this country. The Metropolitan Museum recently purchased examples of his work.

Urquhart Wilcox showed a striking portrait of Judge Hazel, recently presented to the United States District Court.

John Carlson, another ex-Buffalo boy, showed a strong wood interior.

Among the pictures of the men who have recently passed on, was an excellent picture of a mother and child by Max Bohm. This is one of the most beautifully painted, most dignified canvases done by this artist. The largeness of the conception of this canvas; the simplicity of the design; its fine rich soft coloring, the flat brush work—in all these things, it is an outstanding canvas.

William Chase was represented by a unique head of a Russian; of remarkable strength and character.

One of the strongest portraits in the exhibition was one of Professor Eugene Wambaugh by Charles Hopkinson; a consummate piece of direct characterization, unspoiled, frankly and honestly stated.

Gari Melchers' portrait of Clarence Woolley, Esq., showed this artist at his best.

Abram Poole was represented by a portrait of Mercedes de Acosta; a study in character, in black accented tones.

Ellen Emmet Rand was represented by a portrait of Mrs. Richard Harding Davis.

Randall Davey was represented by a portrait called "The United States Forest Ranger Pincen"—a strong vigorous outdoor type.

An impressive decorative painting, finely designed, is Robert Henri's portrait of Ruth St. Denis in the Peacock Dance.

Frederick Waugh was represented by two marines. One called "To Windward," is an early canvas in dark green mid-ocean setting, in which the artist has achieved much movement in the water. The other "Outer Reef" is a dramatic smashing surf picture.

"The London Coachman," by Paul Trebilcock, showed great possibilities in a comparatively young man. This canvas was especially appreciated by John S. Sargent, to whom he went for criticism.

Truman E. Fassett achieved a new decorative note in his study of sea gulls. They poise in mid-air in a beautiful rhythmic sequence in a rich late afternoon light.

This exhibition was selected from the Chicago Art Institute's annual; the American Section of the Pittsburgh International Exhibition; The National Academy Centennial; The National Academy annual spring exhibition, and The Pennsylvania Academy Annual. To these were added many selections made directly from the artists' studios, private collections and a few were selected from public museums.

With a few exceptions, all of the works were by living artists. Those exceptions are: John S. Sargent, George Bellows, Max Bohm, William Chase and Willard Metcalf.

This exhibition opened April 25th and continued until June 21st.

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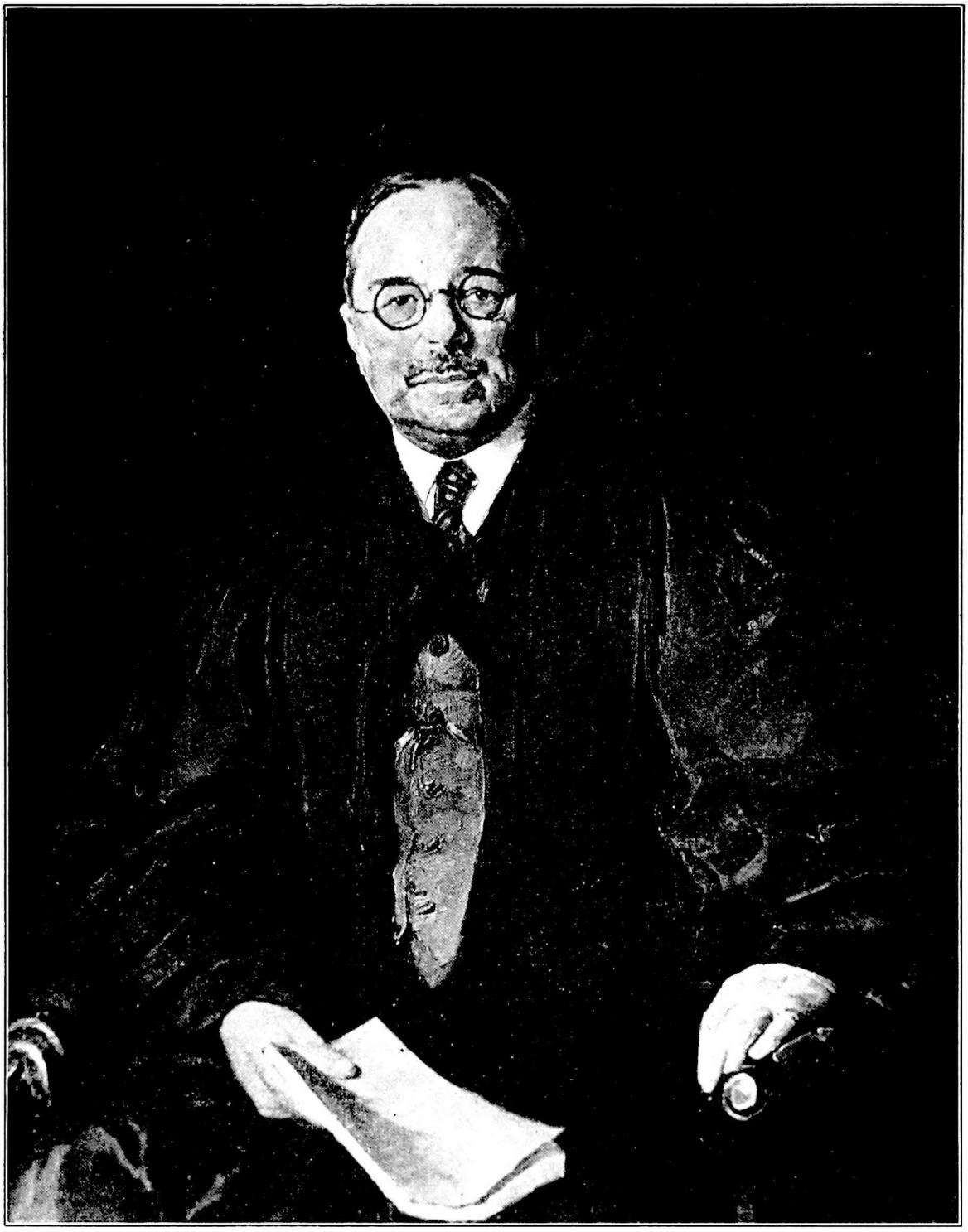
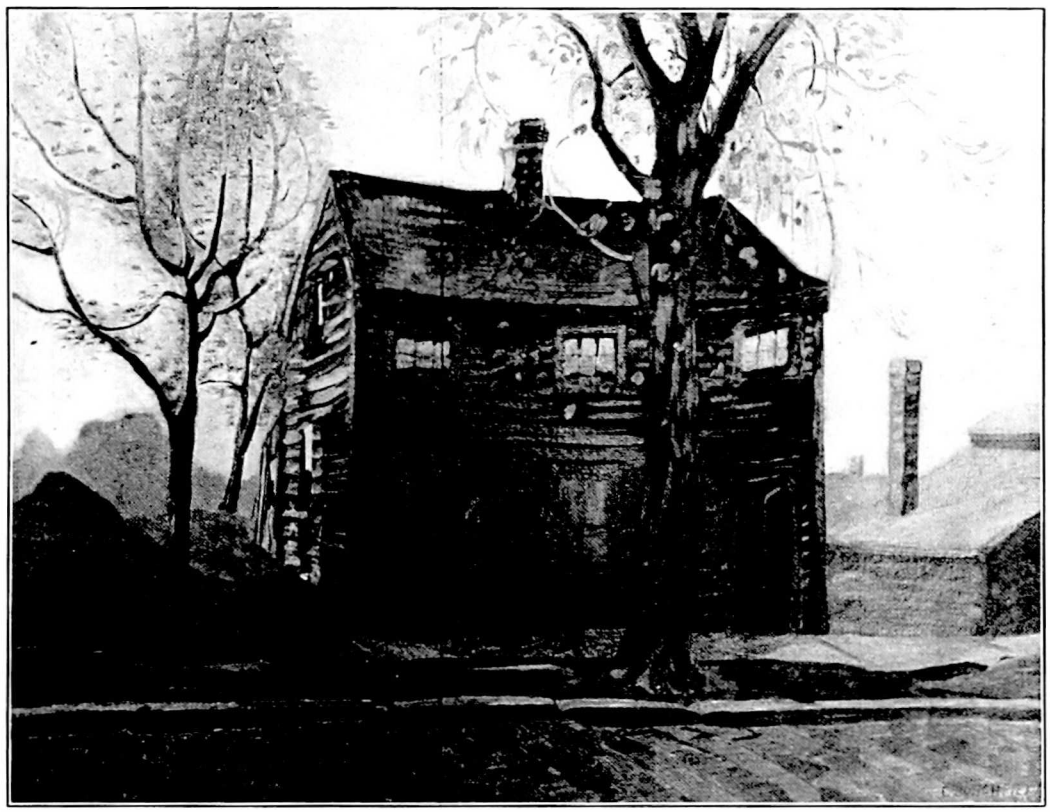


JUDGE JOHN R. HAZEL

(From the painting by Urquhart Wilcox. Rawleigh photo)

Collection of The Buffalo History Museum



"MELLOW AUTUMN AFTERNOON"

(From a painting by Charles Burchfield)

Collection of The Buffalo History Museum

Collection of The Buffalo History Museum

"CAROLINA VILLAGE"

(From a wood-cut used by courtesy of "The Dial")

Designed by C. E. Burchfield *Cut by J. J. Lankes*

Charles Burchfield "The Honest"

By CARL BREDEMEIER

CHARLES E. BURCHFIELD

(Beach photo)

IT is over three years since I wrote an article on Charles Burchfield for *"The Buffalo Saturday Night,"* of which *"The Buffalo Arts Journal"* is the spiritual heir. While many of *"The Saturday Night"* readers are now *"Artists' Register"* readers, there are no doubt many *"Artists' Register"* readers who did not read that article. It will not be amiss therefore to quote several paragraphs from it by way of introduction.

"After living some twenty years in Salem, Ohio, Burchfield studied for four years at the Cleveland School of Art, taking the regular academic course. He was not a star student—his instructors insisted on a reverent regard for perspective. To men such as Burchfield, however, perspective is not a fixed quantity—it is rather a means of expression.

"Burchfield expresses what he sees about him, in his own individual way. Sometimes he sees a stark sordidness. This stark sordidness, we hasten to add, is not the result of pessimism, it does not indicate that Burchfield does not and cannot see beauty . . . These things of Burchfield's are what they are because he grew up in a town which he could only see this way—sordidly. He spent the most impressionable part of his life in the town and surrounding country of Salem, which as he represents it, has little of beauty, little of culture.

"We can picture his youth vividly. Here was a boy in whom the spiritual was very strong and healthy. It desired outlet through painting. It had not been perverted by art education to seek physical beauties. It took the nearest thing at hand, the life of Salem, Ohio. Salem, Ohio, was not beautiful. Industry filled it with fumes which destroyed the vegetation for miles around. Hills and fields were barren. The humans who went about their little comings and goings were drudges who lived in hovels. It was not beautiful, and not beautiful Burchfield has painted it. But he painted it truthfully, directly, brutally, and without apology, as he saw it. And that is his art.

"What Carl Sandburg and Edgar Lee Masters do for us in verse, what Sherwood Anderson did for us in 'Winesburg, Ohio,' and what Sinclair Lewis did in 'Main Street,' Burchfield does with water color. Nature sees to it that we have every generation, our uncompromising realists, clear-eyed, fearless men who tear aside the sham of our lives and show us some of the dross."

These paragraphs were written shortly after Burchfield had moved to Buffalo. Most of his work up to this time had been pretty much of one type—the depicting of the ugliness which surrounded his youth. There have been interesting "developments" since.

Three years ago Burchfield's achievements up to that time consisted of a few inconspicuous sales, an exhibition in the "Sunwise Turn" in New York and a London exhibition. Since then conspicuous collectors have purchased his work including also the Metropolitan Museum of Art, the Brooklyn Museum and the Cleveland Museum. Another important recognition of the merit of his work has come through a New York dealer, the Montrose

Collection of The Buffalo History Museum

Galleries, contracting with him to be his sole representative.

There have also been interesting developments in his work itself. He has started on a new "period." The distinctive Salem, Ohio, type of painting is now only one of several types he produces. Various different moods have been expressed in subsequent work. Because of his earlier work he is credited with a "talent for hating." I do not believe that he actually hated with the kind of hate that hurts but was impelled by a more impersonal urge, namely, to represent what he saw without any idealization—the same urge which prompts much of his present work.

It is unfortunate that only the two reproductions of his work shown here were available, as only a small part of his work is of this kind. They are wood-cuts drawn directly on the wood by him and cut by J. J. Lankes. As to the subject matter, however, they represent two phases of Burchfield. In "Carolina Village," we see with what force and directness he tells the story of human smallness in an obscure, little Southern village. During his Salem period, most of his work was of this type and it is this type of work (executed in water color) that earned him his first recognition. "The Whirling Wind" is an example of another phase of Burchfield—his interest in cloud effects. The subject of much of his work is fantastic and weird skies, also occasionally voluptuous and gorgeous masses of clouds. These are not attempts to copy actual effects but interpretations. Some are fearful enough to give one a "queer feeling" in the pit of the stomach.

Burchfield has made a number of paintings in the last few years which would satisfy the most fastidious admirers of natural beauty; others he painted that would satisfy romanticists; heavy ones there are for brooders; and even some nondescript ones for those who like casual things.

The great thing about Burchfield's work is the honesty with which he can depict what he sees and feels. Emphasizing Burchfield's honesty in this way would seem to imply that other artists are not equally honest. That is just what I mean. Some artists do not even try to be honest—they deliberately falsify (as a portrait painter flattering his subject). Most of the others try to paint just what they see and feel—but, alas, they are so dominated by what other people see and feel that they cannot see and feel entirely for themselves.

It is the few artists who can work independent of the subtle interfering thoughts of their family, friends, neighbors, critics and fellow citizens, who can honestly put down what they themselves see and think. We are all hemmed in by the desires and dislikes of the people about us. Those who can break through can be themselves. It is not merely a matter of the simple decision, "I will be myself." Unless it is a gift, a talent, it is nigh impossible to be honestly one's self; everything conspires against it.

Burchfield has the gift. He can go to exhibitions and see galleries full of other work and still be himself—if not entirely, at least to a far greater extent than most artists.

As an example: I made a little outdoor sketch recently, and on finishing it, found, to my disgust, that in handling it resembled more closely than usually the conventional type of landscape. It was in no way distinctive (except possibly that it was of poorer quality) from thousands of other landscape paintings being produced today. This is no great sin of course. It puts me in the "follower" class, while, like everyone else, I would like to be at the head of the procession.

In attempting to determine how original Burchfield is I showed him an advertisement of a furniture manufacturer entitled, "The Finest Art is Based on *Tradition.*" The first two paragraphs follow:

> "Art is evolution, not revolution. Art holds fast to the best of the past while it adapts itself to the trend of the present and lends a willing ear to the voice of the future.
>
> "Art never casts aside the tangible beauty that is our heritage from past ages to express itself in grotesque, awkward forms whose sole distinction seems to be that they are different."

"That is right," Burchfield commented. Despite the gulf between his work and most of the work being produced today he acknowledges being influenced by other art. He is, for example, a great admirer of Cezanne.

When I visited Burchfield recently the papers had just carried the news of Sinclair Lewis' refusal of the Pulitzer prize for his "Arrowsmith." We talked about prizes and juries. Burchfield was unreservedly opposed to both because of the personal prejudices which always enter into the deliberation of juries and their awards.

Getting back to Burchfield's work itself, I discovered something about his work during my last visit with him which surprises me now not to have noticed before. There is a startling absence of blues in all his work. Where the conventional landscapes of today with their strong impressionistic influence are resplendent with blues, violets and purples, in the skies, distances and shadows, Burchfield shuns them entirely. His skies are grey or even black and his shadows are the same. I remarked about my discovery to him. He said that he does not see blues and thinks they are overdone.

When Burchfield moved to Buffalo it did not take long for him and Lankes to meet. The ideals of both are very similar in a broad way and also in many details. The combination of the two in woodcuts is a very happy one. Burchfield's subjects and moods lend themselves readily to woodcuts and Lankes is the man to understand them and cut them as drawn. Burchfield probably could not find anyone better able to interpret him on wood, and Lankes probably could not find anyone he would so willingly interpret.

Three years ago Burchfield lived in an attic on Franklin street. Now he lives in Gardenville, chiefly for the purpose of giving his children more elbow room for growing. The suburb has offered him some themes, but he still makes trips to Gowanda, where the wilder country appeals to him. Buffalo itself, and its harbor, have offered several inspirations.

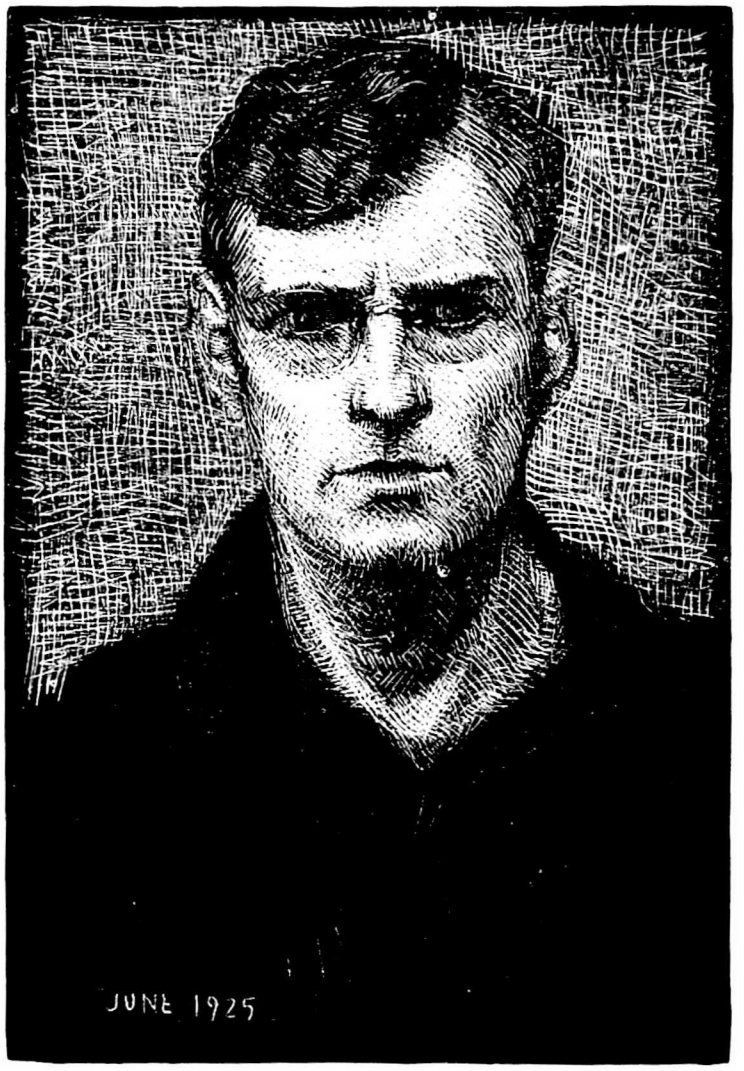
Collection of The Buffalo History Museum

"THE WHIRLING WIND"

(From a wood-cut used by courtesy of "The Dial")

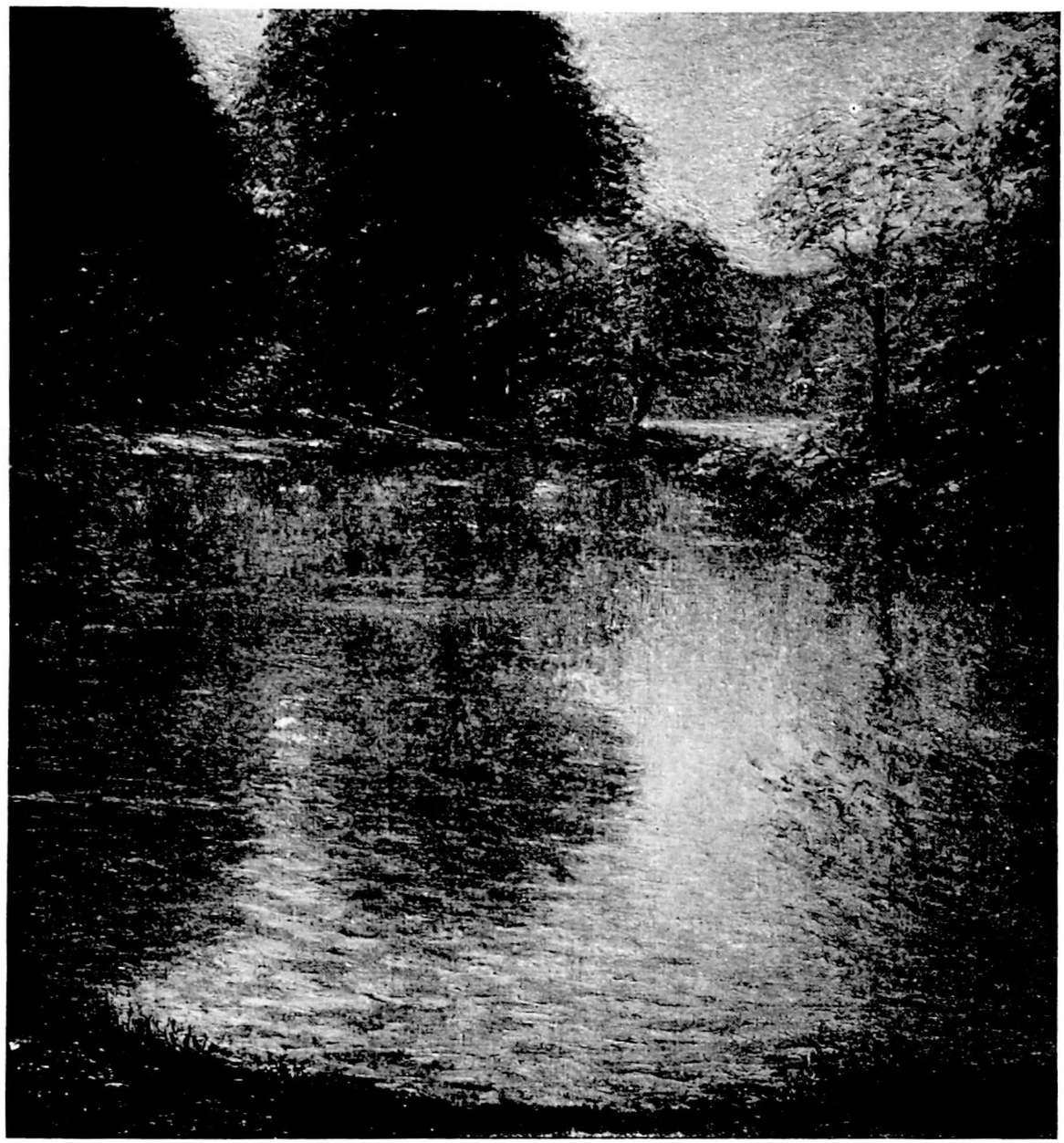
Designed by C. E. Burchfield *Cut by J. J. Lankes*

Collection of The Buffalo History Museum



JULIUS LANKES—BY HIMSELF

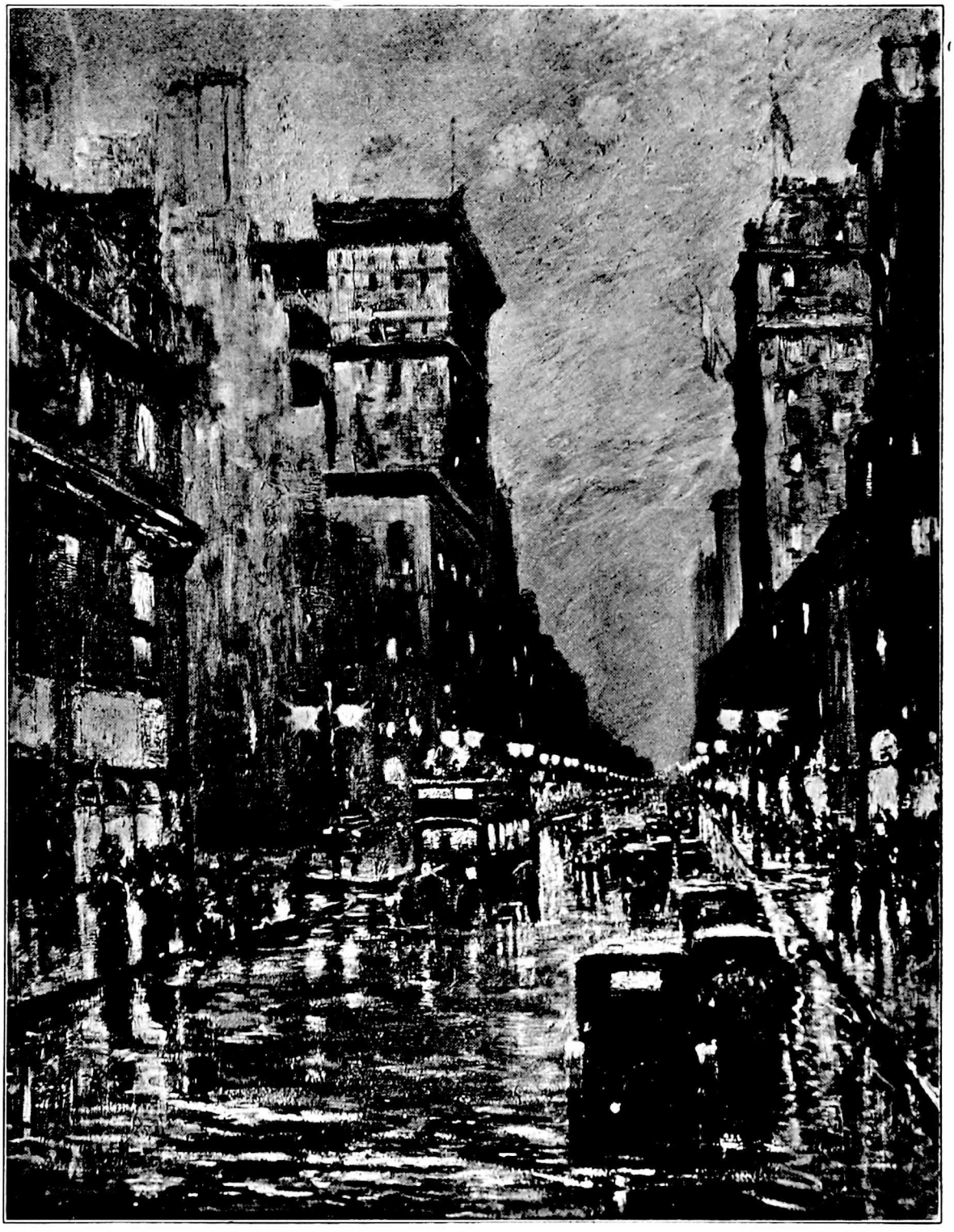
Collection of The Buffalo History Museum



"MORNING IN DELAWARE PARK"

(From a painting by Howard B. Spencer)

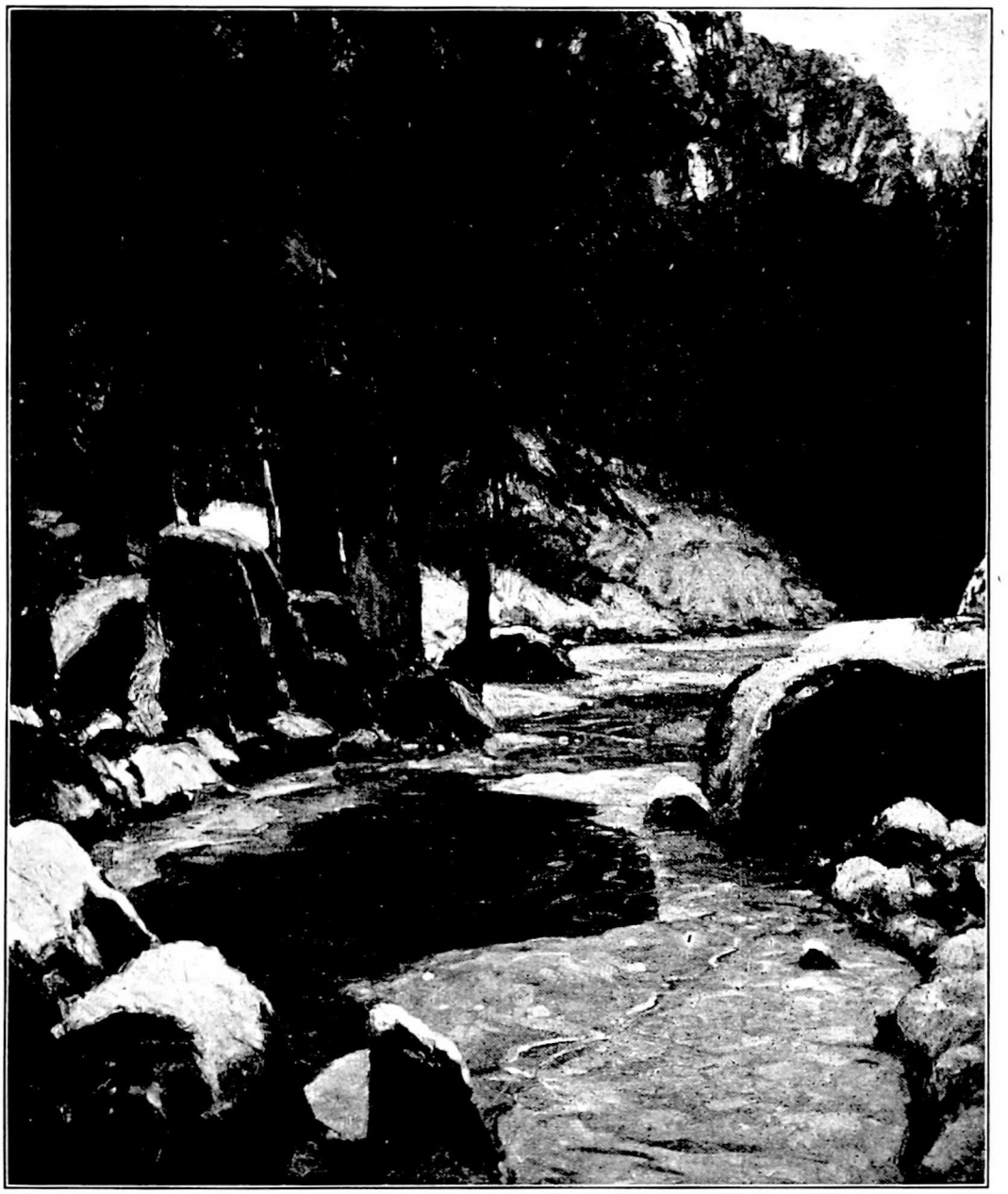
Collection of The Buffalo History Museum



"FIFTH AVENUE AT TWILIGHT"

(From a painting by Carlton C. Fowler)

Collection of The Buffalo History Museum



"THE SOURCE"

Painted by John F. Carlson, A.N.A.

Collection of The Buffalo History Museum

"SYLVAN LABYRINTHS"

Painted by John F. Carlson, A.N.A.

This painting, owned in Chicago, is an exceptionally fine example of Mr. Carlson's characteristic work

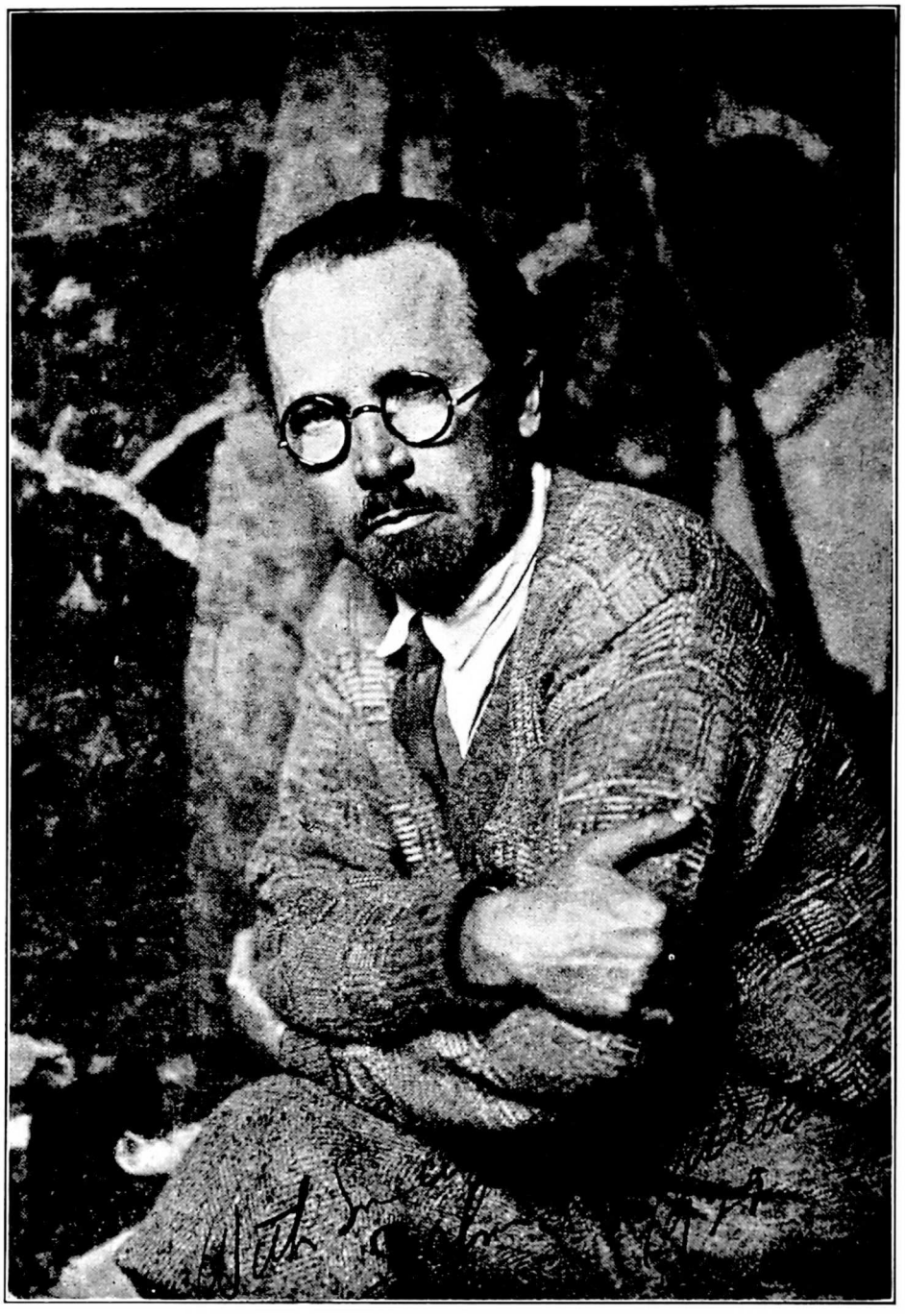
Collection of The Buffalo History Museum

"WINTER"

By John F. Carlson, A.N.A.

This Carlson water-color has been shown in New York, Chicago and other cities

Collection of The Buffalo History Museum



JOHN F. CARLSON, A.N.A.

Collection of The Buffalo History Museum

"PIZARRO"

By Charles Cary Rumsey (1879-1922)

This bronze, warmly approved by King Alfonso XIII and the Duke of Alba, has been purchased by the Spanish Government and sent to Spain to be set up in the plaza at Trujillo, Pizarro's birthplace.

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"THE VICTORY"

By Charles Cary Rumsey (1879-1922)

***Tablet** in relief, a war memorial in Zion Park, Brooklyn*

Collection of The Buffalo History Museum

"THE WAVE"

By Charles Cary Rumsey (1879-1922)

Bronze in the Metropolitan Museum, New York City

Collection of The Buffalo History Museum

Collection of The Buffalo History Museum

"THE OLD COACH TRAIL"

(Painted by Grace Milsom)

This attractive picture, which combines beautiful landscape in Miss Milsom's best vein with something of historical significance, is a section of the old Lake Shore mail rout of a century ago. It wsa a commission given Miss Milsom by Mr. George Bassett to hang over the mantel ni the living room of the home of Mr. and Mrs. Robert Bassett, 131 Woodbridge Axenue. The size is 30 x 48 inches.

The Buffalo Society of Artists

"CLOUDS AND SHADOWS"

(From a painting by Alexis Jean Fournier)

Winner of the Fellowship Prize of 1926

THE Buffalo Society of Artists was organized in 1891 for the cultivation and advancement of art. Until the erection of the Albright Art Gallery its exhibitions were held in the Buffalo Fine Arts Academy, at that time in the Buffalo Library building.

Since then it has occupied rooms and held its exhibitions in the Albright Art Gallery.

Two exhibitions are held annually, one of these known as the Thumb Box exhibition and consisting of small pictures only is held in the autumn; the other called the Annual Exhibition is held in mid-winter or early spring. Some smaller exhibitions have been held and occasionally collections of arts and crafts have been shown. A cash prize and other honors are awarded each year to the most meritorious works in the exhibition.

The society has active, associate and non-resident members. To become an active member one must be a producing artist living in Buffalo or within a radius of fifty miles from Buffalo.

Any person intelligently interested in art and living in Buffalo or within a radius of fifty miles of Buffalo may become an associate member.

Non-resident members must be producing artists living more than fifty miles from Buffalo.

The Society has several hundred members including artists of established reputation and many persons prominent in other walks of life.

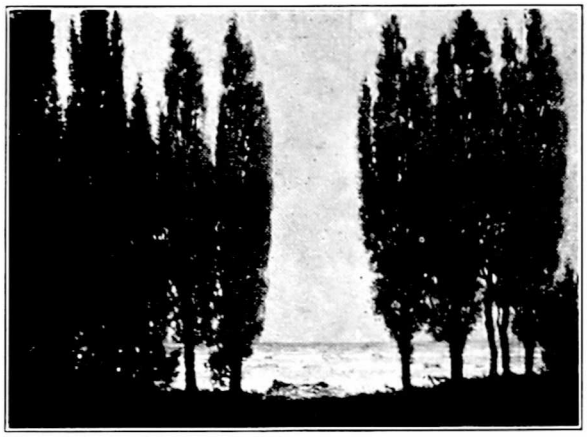
The Thirty-Second Anuual Exhibition of The Buffalo Society of Artists formally opened in the Albright Art Gallery on January 30th with a private view for members of the Society add their friends and continued to February 17th, 1926. It comprised one hundred and twelve pictures contributed by sixty-seven exhibitors. The majority were by local artists but in the list of out-of-town exhibitors appeared a number of non-resident members of the Society of Artists.

The Fellowship Prize of fifty dollars was awarded Alexis Jean Fournier of East Aurora, N. Y., and South Bend, Ind., for his "Clouds and Shadows." Those honorably mentioned include Harry Leith-Ross, "Toward the Sea"; Calogero Scibetta, "Sagamore Hill"; Ethelyn P. Cobb, "Outskirts—Tonawanda"; Mildred C. Green, "Evening, Lake Erie"; Howard D. Beach, "Afternoon on the Mediterranean," and Geza Kende, "Study."

It is thought that the 1926 exhibition indicated an improvement in quality and interest and will

Collection of The Buffalo History Museum

compare with other exhibitions held by art associations of high standing. The following works were shown:



"EVENING, LAKE ERIE"
(From a painting by Mildred C. Green)
Honorable Mention, 1926

A. HAWTHORNE ANNAN, New York
The Yellow Maple

FLORENCE JULIA BACH, Buffalo
Still Life
Portrait Sketch, Edward O. Wagner (Property of Mrs. H. A. Kidder, New York City)

EDITH C. BARRY, Montclair, N. J.
By the Window

HOWARD D. BEACH, Buffalo
Sunrise on the Mediterranean
Sunset on the Mediterranean
Afternoon on the Mediterranean
Gladioli

GRACE R. BEALS, Buffalo
Misty Hills
The Glen
May
Ashokan

RAPHAEL BECK, Buffalo
Cape Ann
Still Life

JULIUS BERZEVIZY, Rochester
From My Window
Banjo Player

CURT C. BIELEFELDT, Buffalo
Quiet Lake
A Summer's Day

ABBIE L. BLACKMAR
Up for Repairs

GLADYS BRANNIGAN, New York
Ready for Blue Water

LAWRENCE H. BUTCHER, Kenmore, N. Y.
Portrait of J. H. Butcher

MARY BUTLER, Philadelphia
Early Morning: Monhegan
Smutty Nose: Monhegan

ETHELYN P. COBB, Buffalo
Outskirts—Tonawanda
Midsummer—Glenwood, N. Y.
Saint Joseph's at Evening

NELLIE WEBBER CORNWELL, Stafford, N. Y.
The Trumpet Vine

ALICE CUSHMAN, Philadelphia
A Pasture Path

DURAND FELTER, Jamestown
Legging in Winter
Sunlight and Snow

FRANCIS LOUISE FOLSOM, Buffalo
By-path, Niagara Falls

FRANK T. FORD, Buffalo
Golden Sheaves

ALEXIS JEAN FOURNIER, East Aurora
Clouds and Shadows—Catskills
Clearing After Rain

JULIA BREED FRENCH, Rochester
Still Life

HELEN FUCHS GUNDLACH, Ebenezer, N. Y.
The Sycamore Tree

MILDRED C. GREEN, Buffalo
Evening, Lake Erie

WILLIAM M. HEKKING, Buffalo
Tidal Rush, Monhegan
The Old Homestead

RAY HELENBROOK, Buffalo
Before the Rain

LLOYD N. HOWE, Buffalo
Saint Margaret's Day
Winter Landscape

GEZA KENDE, Buffalo
Mrs. H. Phelps Clawson
Mrs. W. H. Stapleton
Mrs. Frank A. Spangenberg
Major Joshua W. Willis
Study

HERBERT T. KENYON, Buffalo
Mount Monadnock

SUSAN RICKER, New York
Reminiscence of the Old World

BARONESS VON KLEIST, Berlin, Germany
Still Life

"SAGAMORE HILL"
(From a painting by Calogero Scibetta)
Honorable Mention, 1926

Collection of The Buffalo History Museum

ARTHUR KOWALSKI, Buffalo
The Brook

LUCIEN LABAU, Buffalo
Spanish Onion

FREDERICK C. LANDEFELD, Erie, Pa.
Symphony in White

ELIZABETH LOLA LEFF, Buffalo
Kitty

HARRY LEITH-ROSS, Woodstock, N. Y.
Towards the Sea

ALEXANDER O. LEVY, Buffalo
Shawls
Porterville
Idyl
The Porcelain Dancer
"Boilin' Sugar"

MRS. WALTER LORD, Buffalo
Portrait of Miss Helen Douglas
Portrait of Carlton M. Smith
In Venice

MINA C. LOWRY, Buffalo
Flower Study (Property of Mrs. John M. Lowry)
Flower Study (Property of Mrs. Clarence M. Sloan)

HARRY H. MARSALES, Buffalo
The Sunlit Glen
By the Sea

FRANC ROOT MCCREERY, Buffalo
Portrait of James Carey Evans

AIME LEON MEYVIS, Rochester
Autumn Day, Afternoon
Genesee Valley Park, Rochester, N. Y.

E. GRACE MILSOM, Buffalo
The Peony Patch
In Hollyhock Time

THOMAS J. MITCHELL, Rochester
Spring Day

MRS. BURR H. NICHOLLS, Buffalo
Morning

CARLO ANTONIO NISITA, Buffalo
Decoration for a Lunette

CHARLES PATRICOLA, Buffalo
A Summer Day

CARL W. PETERS, Fairport, N. Y.
The White Sail
East Gloucester, Mass.
Gloucester, Mass.

VOLNEY A. RICHARDSON, Buffalo
Freezing Stream

CHARLES ROHRBACH, East Aurora
'Mid Sacred Hills
At Porterville
A Winter Day
The Last Snow Patch

JOHN RUMMELL, Buffalo
Looking Across the Ravine
In Mellow Moonlight
A Morning Gleam

"AFTERNOON ON THE MEDITERRANEAN"
(From a painting by Howard D. Beach)
Honorable Mention, 1926

HENRIETTA E. SCHMANDT, Buffalo
The Queen's Garden

SUSAN HAYWARD SCHNEIDER, Philadelphia
Berchtesgaden, Bavarian Alps

LEO L. SCHNITZSPAHN, Buffalo
Beginning of Fall
Snow Covered Lowlands
Winter Quietude

CALOGERO S. SCIBETTA, Buffalo
Sagamore Hill (Loaned by Martin Griffith)

MRS. LOU-ELLEN C. SHOWE, Chautauqua, N. Y.
Dawn

CLAIRE SHUTTLEWORTH, Buffalo
The Boat House
My Neighbor's Driveway
Morning Mists and Spray

F. DREXEL SMITH, Colorado Springs, Colo.
Still Life

JUANITA SMITH, Philadelphia
A Fishing Smack at Nantucket, Mass.

AMELIA B. SPRAGUE, Buffalo
Spring
Autumn

EDITH BRISCOE STEVENS, Hartford, Conn
Douarnenez Boats
Sardine Boats, Concarneau

HERMAN C. THIEM, Rochester
Forest and Stream

ETHEL J. TWIST, Lackawanna
Peace and Quietude

JAN H. VALENTINE, Philadelphia
Chateau Gaillard, France
Old French Town
Fruit Shop, Venice

JOSEPH J. VARGA, Buffalo
Flowers

WILLIAM WILD, East Aurora
On Adirondack Mountain

GUSTAVE WOLFF, New York
Woodland Path

Collection of The Buffalo History Museum

"ABANDONED"

(From a crayon drawing by Elizabeth Stanley Martyn)

Collection of The Buffalo History Museum

The Arts Club's Second Annual Exhibition

By CARL BREDEMEIER

THE Arts Club of Buffalo tucked a feather in its cap in April, 1926, with its Second Annual Exhibition. Exhibitors were not restricted in any way, so that the exhibition had some of the characteristics of an Independent Show. There were, however, more "conservative" exhibits than the usual independent exhibition would contain. The club's exhibition policy of accepting practically all work submitted by members of the club accounts for the variegated nature of the paintings and drawings in many mediums.

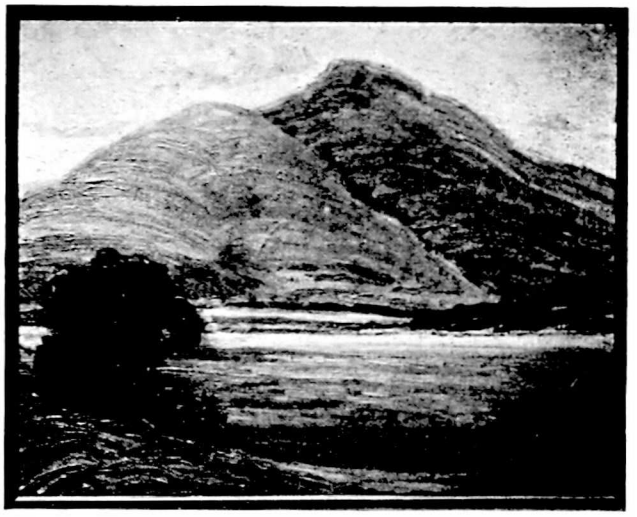
So there were numerous poor paintings in the exhibition. I have been to more "perfect" exhibitions, however, which were not as interesting as this one. One must compliment The Arts Club on the way it presents itself when appearing before the public. Its Annual Fantasia, its Radio Concerts, its club rooms, its art exhibitions, all give evidence of careful and practical planning.

The exhibition was well located in a vacant downtown store at 669 Main Street, made available through the courtesy of Mr. Arthur Victor. The exhibition was also well hung and arranged, and with chairs, rugs and other decorative accessories had a cozy atmosphere. The catalog too was carefully planned, and complete.

An exhibition of this kind, unexpurgated, so to say, arouses more thought in the spectators than an exhiibtion in which all the work is more uniform in quality, medium and subject matter. There is more opportunity to make comparisons, and making constructive comparisons enables one to formulate more definite opinions. It is particularly helpful to the inexperienced or uninspired artists to see their work in exhibition—and it is one of the very important functions of The Arts Club, I take it, to render this service.

"SPRING"

By Arthur Kowalski



"ASHOKAN"

By Grace Romney Beals

Juries do not, on the whole, have a beneficial influence on art. As Robert Henri points out, "Practically every artist who today stands a glory to French art was rejected and repudiated by the committees and juries."At the same time, he also condemns the awarding of prizes, saying that it is an attempt to control another man's work. It influences artists to paint pictures that will win the approval of the jury, which impedes the artists' natural development. However, artists must have some inducement to send paintings to exhibitions,—and with the present system—the publicity, the possibility of selling their work, and of winning a prize, combine to furnish that inducement.

An exhibition like this Arts Club exhibition, with its good work, its amateurish work and its bad work, stimulates more thought than a "perfect" exhibition. It caused me to puzzle some more over that question which Havelock Ellis said was unanswerable—What is Art? It caused me to wonder at the different ways artists are trying to answer this question for themselves. It caused me to wonder at what seemed to me the limited imagination and inspiration of some artists who really, because of this lack, are not artists at all, but merely painters.

Then there are the copyists. All artists are to some degree unconscious copyists. When an artist admires the work of another artist, he absorbs some of that work and it has its influence, even if but

Collection of The Buffalo History Museum

"MADONNA AND FLOWERS"

By Charles C. Bigelow

slight, on his future work. It is the conscious copyist who amazes me. Even where there is no jury, there certainly ought to be no tolerance toward copyists. Exhibiting a copy as original work is the very antithesis of art.

In general, I believe that artists do not study enough the purpose of art. Most of them can bewail the fact that people do not seem interested in art. But without adequate ideas as to what art is, or its function, or its possibilities and limitations; without a smattering of art history, or an understanding of the relation between the arts, an artist is hardly qualified to pass opinion on anything having to do with art.

Having nullified the importance of the opinion of juries with a quotation from Robert Henri, I will proceed to "judge" some of the individual exhibits.

Grace Beals was represented with a generous number of good canvases, of which "Ashokan" and "Misty Hills" struck me particularly—"Ashokan" for its clean-cut, direct presentation, and "Misty Hills" for its softness and color. Every one of her paintings, however, has some particular merit.

Curt C. Bielefeldt showed three striking canvases, each decidedly distinctive. His "Portrait of Professor R. Sahla" is imposing but over detailed. Quite different is "June," broadly handled and spontaneously conceived. His other exhibit—a park interior in sunlight and shadow, is individual.

Charles C. Bigelow was represented with a single decorative canvas, "Madonna and Flowers," harmoniously framed to match its rich, low colors.

Of Clyde W. DuVall's paintings, pastels and pen and ink work, his two still life subjects struck me as best, being more freely executed.

Herbert DuVall's work is free and airy. It does not look labored and is proportionately enjoyable. "The Wayside Cottage" was particularly pleasing.

Frank T. Ford's fresh, light water-scapes are always a pleasure.

On P. Jablonski's work, I withhold any dogmatic opinion. I suspect him of holding it important to "be different," and to achieve this he imitates the independents in his larger canvases. His smaller sketches struck me as far superior to his canvases. The two small portrait studies I think indicated the real Jablonski, and are sufficient evidence that he does not need to imitate to produce good work.

Spots of Gilbert Kenyon Johnson's canvases were pleasing, and all of "River Flatlands" was.

E. G. Kennedy's two pictures were good. The handling of the trees in "After Rain" is disturbing, but the composition, color and handling of the rest of the picture are pleasing. "Hill and Valley" is simple and colorful.

The work of Augustine Korda is distinctive. Most painters paint like some other painters, but Korda's style is more original than most of the others displayed here.

"Spring" by Arthur Kowalski is a brilliant, sunny picture and to my mind was one of the best half dozen in the exhibition. His informal sketch,

"A STUDY"

By Calogero Scibetta

Collection of The Buffalo History Museum

"JOHNNYCAKE HILL"

By Julia D. Pratt

"Calogero," while poor in color, is still interesting for its quick, vigorous handling.

Of Edgar Kowalski's three canvases, "A Portrait Sketch" was easily the best. It is very simple in handling, yet rich and radiant.

Harry Marsales showed several small gems that are better than his larger and more carefully executed "The Sunlit Glen." "Sylvan Depths," for example, is similar in subject, but conveys a more real sensation of a wood interior. Nevertheless, "The Sunlit Glen" is good—it is merely excelled by some of the sketches.

Very satisfying is the work of Franc Root McCreery. It is quite uniform in excellence and sympathetic handling—always gentle in feeling.

Percy F. Murray's "Teasels" caused me quite a bit of puzzling. It has been greatly admired—mostly by people who do not paint. I like to think that the "public" is a good judge of art, being impartial and not encumbered with a lot of technical knowledge about painting. I like to think that it can recognize genius more quickly than "committees and juries" can. But my belief in the "public" has been shaken. I cannot agree with the many who think this the best thing in the exhibition. If it was, then the camera is the most perfect artist. Good, photograph-like paintings can be enjoyed, but there is a "beyond" as far as such paintings are concerned, and those who can see into this beyond have larger vistas before them—beauties and delicacies which this type of painting does not show. Nature vibrates, and the vibration cannot be shown with flat color. Nevertheless, I concede to Mr. Murray excellent judgment in choice of subject, composition and straightforwardness.

Charles Patricola's three landscapes were among the dozen best things in the exhibition. They are strong in handling and rich in color, and yet there was an air of modesty about them that made them very agreeable. They are the kind of painting that one would not tire of. "Summer" is a lyric gem with a fine sky and clouds.

Julia D. Pratt showed ten canvases of various subjects. "Winter" seemed to me the best of the group. A few of them inclined toward chalkiness but "Winter" and also "The Creek" are rich in color. Miss Pratt is to be complimented on her policy of pricing her work very low. The prices most artists ask for their work result in most of their work being piled up in their studios, instead of being hung in homes where it could be enjoyed. If people are not interested in paintings to the extent of paying the prices artists ask, it is up to the artists to price their work down till it sells. If a buying epidemic starts and there is competition in buying paintings, the prices will go up fast enough. Miss Pratt had her work priced so that anyone could afford it.

The portrait in oils and four charcoal portraits of Imogene M. Robertson were conspicuous for their broad handling and ignoring of obvious details.

Charles Rohrbach's five mural-like panels were very enjoyable. Each one is interesting all over. They are well composed and into each one he has put a good dose of imagination.

John Ross showed only one canvas, a very good "Still Life," excellent in design and handling. The viewpoint is that of an "Independent," but there is not as much harshness as many of the Independents display.

Calogero S. Scibetta's work is always conspicuous, wherever it appears. He gets a sparkle and brilliance in his work that is sheer inspiration.

Five of Claire Shuttleworth's pleasant landscapes graced the exhibition. "The Boathouse" was

"JUNE"

By Curt C. Bielefeldt

Collection of The Buffalo History Museum

"LAKE CHAUTAUQUA"

By William Harold Mann

very agreeable and sunny, and "After the Rain," a small sketch of willows, pleased me more than the other larger and more studied canvases.

Ludmila Sroczynska's five small paintings were reminiscent of Inness' low, rich coloring, "Moving Clouds" especially so. Sky, distance and foreground in this picture are all very pleasing.

In studying William Wild's three canvases, it occurred to me that paint is often used by other artists than painters. Wild, for example, might really be more a poet than a painter, despite his using the medium of the painter. He does not handle his paint to make the most of its possibilities, but to show trees, hills, sky, water and fields as though he were describing them in actual poetic phrases. It seems but a slight step from his treatment of these to their description in poetic symbolism and idealism. The same applies to Murray's "Teasels," though the handling is quite different from Wild's. While the work of many artists is pleasing in some respects, only a few of them can handle paint to make the most complete use of its possibilities as, for example, Scibetta does.

Of Irving S. Williams' three exhibits, "Girl With Purple Shawl" was the only one that interested me. The lighting is unusual, the color striking, and the handling simple.

* * *

After the foregoing review was written, a jury consisting of William Hekking, Urquhart Wilcox and Florence Bach, awarded prizes and honorable mentions as follows: First prize of fifty dollars to Franc Root McCreery for her pastel portrait, "Charlotte;" second prize of twenty-five dollars to Calogero S. Scibetta for his crayon sketch, "A Wood Interior;" and honorable mentions to Grace Beals for her "Spring," to Edgar Kowalski for his "Hickory Tree," and to Claire Shuttleworth for her "Morning Spray and Mist."

An interesting feature of the exhibition was the public voting for the best picture. While this voting proceeded during the exhibition, the jury had not yet made its awards. This "popularity prize" of twenty-five dollars was awarded to Julia Pratt for her "The Creek."

Artists' Exhibits and Prices

Second Annual Exhibition of The Arts Club of Buffalo

GRACE R. BEALS, 196 North St., Buffalo.

1—"Ashokan"	$200
2—"Flowers"	150
3—"The Pool"	100
4—"Misty Hills"	100
5—"Evening"	25
6—"Spring"	100
7—"The Doctor's House"	35
8—"April"	35

CLEMENT BEUCHAT, 45 Deerfield Ave., Buffalo.

9—"French Roofs"	$100
10—"Mexican Water Peddler	100

CURT C. BIELEFELDT, 800 Genesee St., Buffalo.

11—"Portrait of Prof. R. Sahla" (Loaned by Miss Ricarda Sahla.)	
12—"June"	
13—"Sunny Spots in the Park"	$140

CHARLES C. BIGELOW, 477 West Ferry St., Buffalo.

14—"Madonna and Flowers"	$350

CARL BREDEMEIER, 267 North St., Buffalo.

15—"Rose"	
16—"Aileen"	
17—"Parting Caress"	$100
18—"Mabel"	

LAWRENCE H. BUTCHER, 181 Hazeltine Ave., Kenmore.

19—"Decoration"	$15

ETHEL M. DAVIS, 825 Forest Ave., Buffalo.

20—"A Woodland Path"	
21—"Still Life"	
22—"The Race"	

MAY DE AHNER, 380 Summer St., Buffalo.

23—"Roses"	$85

ANNA E. DENNY, 87 Ashland Ave., Buffalo.

24—"Oriental Papavers"	$125

CLYDE W. DU VALL, 51 Northumberland Ave., Buffalo.

25—"Chinese Tea Pot"	$200
26—"A Still Life"	150
27—"A Study"	150
28—"Spring"	75
29—"Autumn"	75
30—"The Dancer"	250

HERBERT A. DU VALL, 50 Northumberland Ave., Buffalo.

31—"Sunlight and Shade	$50
32—"The Wayside Cottage"	50
33—"Village on the Hill"	15
34—"The Brook"	10
25—"Autumn Lingers"	10

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CHARLES K. EDELSON, 359 Woodlawn Ave., Buffalo.

36—"A Summer Sky" $20
37—"A Bridge" 20
38—"Park Bridge" 20
39—"An Atmospheric Day" 20
40—"Trees" 20

FLORENCE J. ESMOND, 84 Glenwood Ave., Buffalo.

41—"The Scow" $5
42—"Rugged Country" 15
43—"Albright Art Gallery" 10

FRANK T. FORD, 705 Broadway, Buffalo.

44—"Mist and Smoke" $35
45—"On the Sea-Wall" 35
46—"In the Trail of The Americana" 35

JOHN F. GRABAU, 429 Parkdale Ave., Buffalo.

(Book Bindings.)

47—"Chaucer's Cock and Hen" $150
48—"Grand Canyon Autographed Copy" 100
49—"G. W. James Aristophanes and Lucian" 125
50—"E. B. Browning's Sonnets from the Portuguese" 75
51—"Portrait Album" 20
52—"Buffalo Arts Journal Volume Seven" 10

JOSEPH E. GRAY, 867 Washington St., Buffalo.

53—"Christ" $25

MARION HEINTZ, 80 Hodge Ave., Buffalo.

54—"Down on the Farm" $15
55—"Symphony in Gold" 15
56—"The Blue Grapes" 50

GEORGE M. HIRSCH, 28 Walter Ave., Tonawanda, N. Y.

57—"Dancer" .....

(Loaned by Miss M. White.)

P. JABLONSKI, 103 Hirschbeck St., Buffalo.

58—"In the Park" $700
59—"Bathers" 700
60—"Campfire Girls" 250
61—"Forest Lawn" 15
62—"Angola" 5
63—"Trees" 10
64—"Rocks" 15
65—"Portrait Study" 10
66—"Poverty" 15
67—"Study" 10
68—"Rock Formation" 15

EDA L. JERMAIN, 251 Lexington Ave., Buffalo.

69—"Cape Elizabeth" .....

GILBERT KENYON JOHNSON, 329 Grant St., Buffalo.

70—"River Flatlands" $50
71—"Sand Dunes" 35
72—"Inlet-Thunder Bay" 35
73—"Summer Haze" 20

E. G. KENNEDY, 297 Herkimer St., Buffalo.

77—"After Rain" $35
78—"Hill and Valley" 35

"PORTRAIT OF A LADY"

By Irving Williams

ETHEL JOHNT, Gowanda, N. Y.

74—"Easter Lilies" .....
75—"A Quiet Lane" .....
76—"The Call" .....

BENTON KNIGHT, 30 Cunard Rd., Buffalo.

79—"Fruit" $25
80—"Pottery" 25
81—"The Brass Teapot" 15
82—"Early in May" 20

AUGUSTINE KORDA, 100 Parker Ave., Buffalo.

83—"Portrait of Mrs. Augustine Korda" .....
84—"Portrait of Son of Rev. and Mrs. John Hager" .....
85—"Leona" $25
86—"Study of Boats" 25
87—"Theresa" 25

ARTHUR KOWALSKI, 80 Park St., Buffalo.

88—"Strykersville" $150
89—"Spring" 150
90—"My Wife" .....
91—"Niagara River" 35
92—"The Brook" 35
93—"Calogero" .....
94—"Nobody Home" 35

EDGAR KOWALSKI, West Valley, N. Y.

95—"The Hickory Tree" $75
96—"The Old Homestead" 35
97—"A Portrait Study" .....

Collection of The Buffalo History Museum

"ETUDE"

By Franc Root McCreery

ROSALBA LA DUCA, 224 Front Ave., Buffalo.

98—"Flowers" $25
99—"Fruit" 30

SOFIA LA DUCA, 224 Front Ave., Buffalo.

100—"Basket of Flowers" $25
101—"Vase of Flowers" 35

E. WALDEN LA FORET, 52 W. Chippewa St., Buffalo.

102—"Along the Niagara" $25
103—"Beginning the Day" 15
104—"A Tow Path View" 20
105—"A Shady Bank" 25
106—"Fall" 50
107—"Barren Hills" 20
108—"On the North Coast" 25
109—"Morning Attire" 75

JOHN B. LITTLE, 39 Woodette Place, Buffalo.

110—"Dave Trusdale" $50
111—"A Country Road" 10

WILLIAM H. MANN, 82 Inwood Place, Buffalo.

112—"Lake Chautauqua" .....
(Loaned by Mrs. C. R. Vaughan.)
113—"Port Maitland Mt." $150

HARRY H. MARSALES, 29 Wingate Ave., Buffalo.

114—"The Sunlit Glen" $100
115—"By the Sea" 50
116—"Sylvan Depths" 20
117—"The Monarch" 20
118—"The Ravine" 20
119—"Central Park Church" 20
120—"Boston Valley" 20
121—"The River Bed" 20

FRANC ROOT MCCREERY, 1110 Elmwood Ave., Buffalo.

122—"The Oriental Robe" $100
123—"Meditation" 100
124—"Etude" 100
125—"Mildred" 200
126—"The Yellow Rose" 200
127—"Charlotte" .....
128—"The Flaming Scarf" .....

PERCY F. MURRAY, 66 Pasadena Place, Williameville, N.Y.

129—"Teasels" $80
130—"Pomegranates" $57.50

CHARLES PATRICOLA, 32 Kane St., Buffalo.

131—"Summer" $75
132—"Birches" 10
133—"Springtime" 15

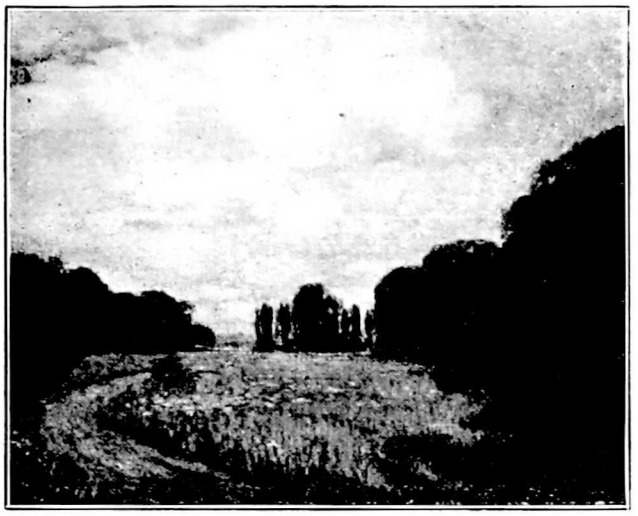
RUTH PERCIVAL, 851 Front Ave., Buffalo.

134—"Tulips" $25

"MY WIFE"

By Arthur Kowalski

Collection of The Buffalo History Museum



"SUMMER"

By Charles Patricola

JULIA D. PRATT, 94 Glenwood Ave., Buffalo.

135	"Johnnycake Hill"	$10
136	"Winter"	50
137	"The Tow Path"	50
138	"The Flats"	40
139	"Cottage on Niagara River"	30
140	"The Creek"	30
141	"View from Allens' Hotel, Woodstock"	10
142	"The Path"	20
143	"The Name Creek, Colorado"	20
144	"A Lovely Garden"	5

IMOGENE M. ROBERTSON, 136 Buffum St., Buffalo.

145	"White Eagle"	$50
146	"Portrait Sketch"	35
147	"Tousle-Head"	30
148	"In Elizabethan Costume"	25
149	"Head of a Russian"	25

CHARLES ROHRBACH, 432 Linden Ave., East Aurora, N.Y.

150	"The Painters Paradise"	$40
151	"When Days are Golden"	40
152	"Morning Mist"	35
153	"Woodland Silence"	35
154	"The Twins"	20

JOHN ROSS, 178 Hudson St., Buffalo.

155	"Still Life"	

CALOGERO S. SCIBETTA, 211 Tacoma Ave., Buffalo.

156	"Leonese Peasants" (Study of a Sorolla).	
157	"A Wood Interior"	$35
158	"A Study"	35
159	"Early Summer"	75
160	"Heavy Clouds"	50

ZENO J. SMITH, 194 Wakefield Ave., Buffalo.

166	"Portrait of J. H. B."	

CLAIRE SHUTTLEWORTH, 370 Elmwood Ave., Buffalo.

161	"Morning Spray and Mist" (Niagara)	$800
162	"The Boathouse"	100
163	"The Neighbors' Driveway"	100
164	"An Autumn Morning"	200
165	"After the Rain"	40

LUDMILA SROCZYNSKA, 802 Fillmore Ave., Buffalo.

167	"Sunset"	$20
168	"Moving Clouds"	20
169	"Cloudy Skies"	20
170	"The Hills of Saugus, Mass."	20
171	"The Approaching Storm"	20

MILTON STARK, 182 Claremont Ave., Buffalo.

172	"Sketch"	100

ESTHER MILLER VON KRAMER, 475 Genesee St., Buffalo.

173	"Flowers" (Loaned by Mr. John Firman.)	
174	"Garden Lane" (Loaned by Mr. John Firman.)	
175	"My Garden"	$40

WILLIAM WILD, 249 Walnut St., East Aurora, N. Y.

176	"Noonmark Mountain Adirondacks"	$40
177	"Border of The Creek"	40
178	"Edge of the Woods"	80

IRVING S. WILLIAMS, 99 Sixteenth St., Buffalo.

179	"Girl with Purple Shawl"	
180	"Portrait of a Lady"	
181	"The Hired Model"	

The committee of The Arts Club included the following members: Arthur Kowalski, chairman; Calogero Scibetta, Charles C. Bigelow, Grace R. Beals, Franc Root McCreery, Edgar Kowalski, Elizabeth L. Leff, Claire Shuttleworth, Eva Grace Milsom, Benton Knight, Frank Ford, E. W. La Foret, James Montanari, Lawrence H. Butcher, Julia D. Pratt, Irving Williams, Lee F. Heacock, Carl L. Bredemeier, Charles Patricola, Clyde Du Vall, Herbert Du Vall, Mrs. Belle Schuler, Aida Kowalski, Jan P. Wolanek, Lulu Stenman, Agusta Catalano, Mrs. Eda Jermain, Milton Stark, John Little, F. C. Lieber, C. K. Edelson, Vera La Duca, Sofia La Duca, Rosalba La Duca, Margaret Stinson, Marion Heintz, Ruth Percival, Imogene Robertson, E. Dyczkowski.

"PORTRAIT OF MRS. AUGUSTINE KORDA"

By Augustine Korda

Collection of The Buffalo History Museum

Collection of The Buffalo History Museum

THE SMALL BOY'S PICTURE AT THE ALBRIGHT ART GALLERY

Should one stop any small boy on the street in Buffalo and ask sonny what picture he liked best at the Albright Art Gallery, he would unhesitatingly says, "The Foxes." This picture by the Swedish artist Liljefors, loaned by Mr. Joseph G. Jones, depicts two red foxes in the foreground of a woodland setting, one is in the act of leaping over a rail fence; the other one hesitating a moment and with all nerves alert, peers out of the canvas over his shoulder—apparently listening for the unseen foe. Both animals look so life-like that one would like to go up and brush the fur.

The Drawing Department at Lafayette

Many prizes have been won and many competent commercial artists have been developed under the eye of Captain Calvert K. Mellen by
Elizabeth Weiffenbach

PERHAPS the reader usually has thought of the pictorial part of high school work as the Fine Arts Department, so a word of explanation is necessary before giving a brief review of the various drawing courses offered. There are usually several hundred taking first and second year drawing subjects, which are more or less adapted to the average student who has no particular talent, but who is pursuing them for their educational and cultural value. Out of this large group are found the comparatively few talented students who take all of the advanced work they can manage to squeeze into their schedule. They are required to have a certain number of credits in English, mathematics, science, and history, and all of their optional subjects, or about one-third of the required units, may be drawing.

ELIZABETH WEIFFENBACH
Head of the Drawing Department at Lafayette High School.

The work at Lafayette divides itself into the following lines: Design, freehand drawing, craft, history of art, and mechanical drawing.

Design may be begun in the freshman year and studied four years, depending upon the amount of talent and enthusiasm the student displays. In the more advanced courses only talented students are accepted. The work includes lettering, color theory, principles of design, and applied design. Lafayette has always rather specialized in commercial design, and students in those courses have won many prizes. It is this class which does most of the art work on the school paper, "The Oracle."

Freehand drawing is known in the high schools of the state as elementary or advanced representation. This includes perspective, still-life drawing, freehand composition, pencil rendering, pen and ink drawing, drawing from the costumed model, and charcoal drawing. There are three years of freehand drawing courses offered at Lafayette.

Craft work may be taken by students for a year, or a year and a half. It includes the study of design as applied to the particular problem, its execution in batik or block print, and the finishing of it by stitchery or on the machine. At the present time there is a small group working out some art metal problems, but this is not a regular class as yet.

History of art is a lecture course covering a year and offered especially to seniors and juniors. The Buffalo Public Library, the Natural Science Museum, and the Art Gallery have been most cordial in their co-operation. The lectures are given with the aid of slides and much reference material, and the pupil is expected to keep a note-book with drawings and reproductions of paintings, sculpture, and architectural subjects well mounted and with appropriate notes.

There are five mechanical drawing courses offered at Lafayette and a pupil may study two and a half years along this line. The work covers geometric problems, orthographic projection, working drawings, isometric projections, freehand sketching, and freehand working drawings, machine parts, some machine design, and a little architectural drawing. These courses appeal to boys, but there are quite a numbers of girls as well who are interested.

There has been a remarkable development of drawing throughout New York State in the last ten years, and in schools which are well equipped for teaching the subject and in which there are well-trained instructors, a great deal of advancement has been made. Formerly, it was possible to study drawing for only a year or so, but now it may be studied throughout the high school course. Some of the work is almost on an art school basis. All advanced courses must be submitted to and approved by the state authorities before they may be taught. The work is kept for a year subject to state inspection.

Lafayette students have been successful in a number of contests, among them the following: First, second, and third prizes in a national war savings poster contest; first in the National Posture League poster contest; fifth prize in a national poster contest conducted by the Electrical League of America. Her students have also captured many first, second, and third prizes offered by the Buffalo Chamber of Commerce, and by various local business concerns.

Many of the students of the drawing department specialize in art studies of one kind or another after graduation. There are at present about fifteen Lafayette students at the Buffalo Art School, five in the Syracuse University Fine Arts School, seven at Pratt Institute, Brooklyn, two at Mechanics' Institute, Rochester, and one at the Chicago Art Institute. Two students went directly into the art departments of a local lithographic company in 1925, and one into the advertising department of a large business concern.

Among the former graduates who are making fame for themselves are Guy Hoff, Othmar Hoeffler, Thomas Jones, Sheldon Viele, and Charles Bigelow, the last named being president of The Arts Club

Collection of The Buffalo History Museum

ART PRODUCTS OF LAFAYETTE STUDENTS

No. 1—A Humane Society poster by Gladys MacPherson; No. 2—Sample of class work in charcoal; No. 3—A poster by John Ullman, Jr.; No. 4—A craft class problem showing a block printed bag and the linoleum block in which the design was cut by students.

of Buffalo. These boys were in the school in the good old days when Room Eight was the only drawing room, and the Friday sketch class was the most interesting time in the week, especially when a certain boy who could act, or sew, or sing, posed for them in his beautiful costumes. Many a time the door had to be locked to keep out the crowd in the hall. Some of the romance is gone now that a sketch class is no unusual thing.

Elizabeth Weiffenbach, the head of the department, is an active member of The Arts Club, studied in the Buffalo Art School, in the New York Art League, and is a graduate of Pratt Institute, Brooklyn. For several years she had a studio in the tower of the Women's Union, now known as Townsend Hall and occupied by the University of Buffalo. Because this school increased so rapidly she had to give up her lease, and now has a third floor studio in her home, where she finds much interesting work to do in the way of advertising art. This gives a splendid opportunity to link up her teaching of commercial design with the actual requirements of the business world. For the past three summers she has been an instructor in the Fine Arts Department of Ohio State University in Columbus, Ohio. Professor James R. Hopkins, whose work was exhibited here recently, is the head of this school.

The other teachers in the department are Adele Joslyn, Elizabeth Yates, Ethel M. Davis, Ejnar S. Svensson, and Ray Helenbrook.

Miss Joslyn studied in the Buffalo Art School, Cooper Union, and at Teachers' College, Columbia University. She has traveled abroad, and has also taught two summers at the University of West Virginia. She has long been a member of The Guild of Allied Arts.

Miss Yates, a graduate of Pratt Institute, came to Lafayette after supervising drawing in Pennsylvania and in the Buffalo grammar schools. Her work in teaching at Lafayette has been supplemented by summer study at the Berkshire School of Art, the Alfred School of Ceramics, and the Broadmoor Art Academy, Colorado, under the direction of Robert Reid.

Miss Davis, likewise a member of The Arts Club, studied in the Buffalo Art School for several years and at Pratt Institute for one year. She also spent one summer in the Berkshire Summer School of Art.

Mr. Svensson is the instructor of mechanical drawing subjects. He is a Columbia University graduate with an A.B. degree, and has had several years of experience in various shops and drafting offices.

Mr. Helenbrook, the youngest and latest addition to the staff, is a graduate of the Buffalo Art School, and has spent the last year or so teaching in various schools in the city. He has also studied three years in the Berkshire Summer School of Art.

Lafayette High School and Captain Calvert K. Mellen are, as everybody knows, almost synonymous terms. The Drawing Department of that school could not have developed nearly so well had it not been for his unfailing enthusiasm and encouragement. He has always believed in the value of draw-

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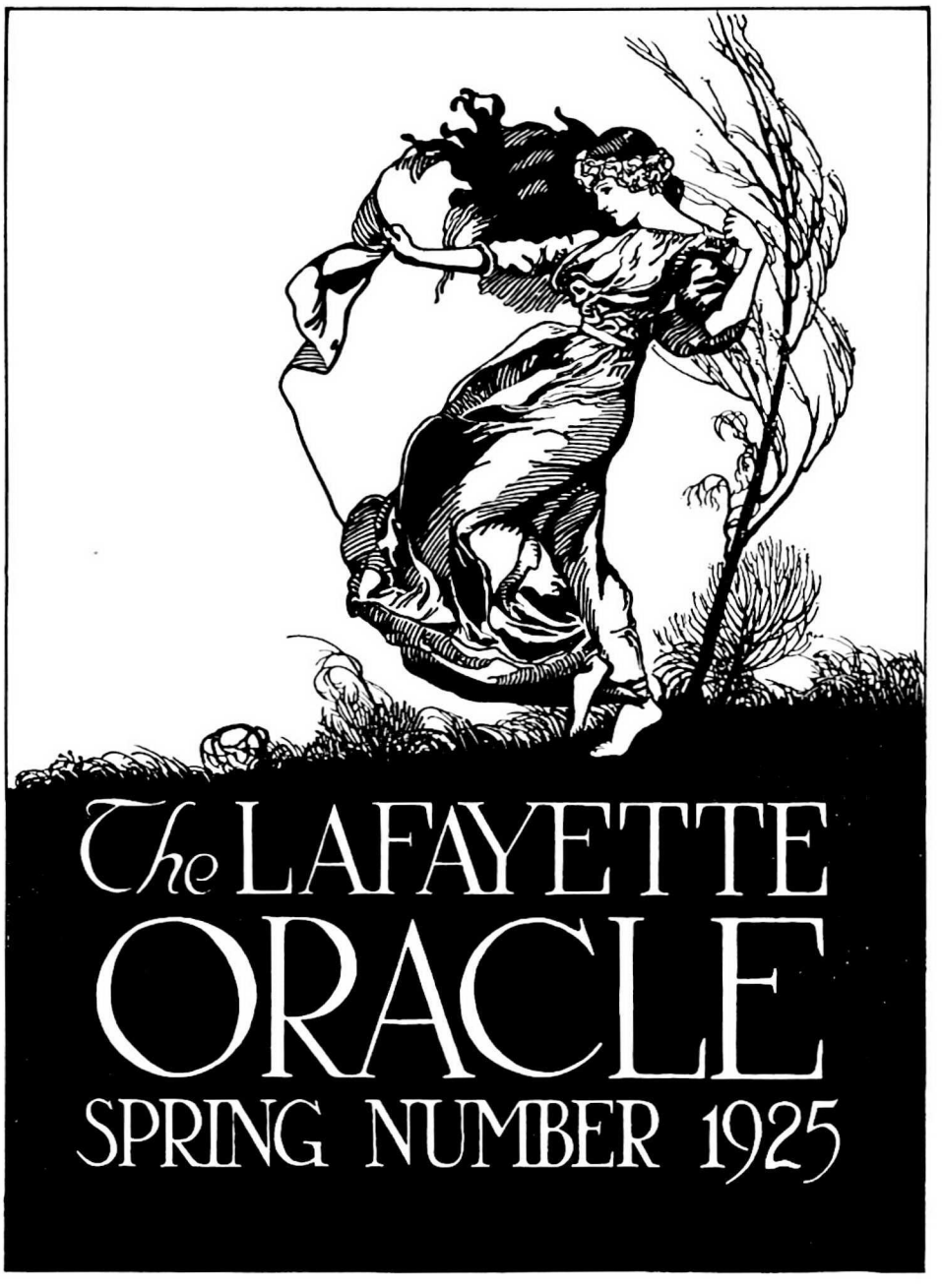

DRAWINGS ARE SUPPLIED FOR "THE ORACLE"

The above cover for "The Lafayette Oracle" is by Harriet Johnston who posterized the figure from a painting, and Grace Wilcox Grabau who made the layout and did the rather distinctive lettering.

ing as an academic subject in the high school. This is unfortunately too often not the case. It means volumes when the principal of the school says, "I count that day lost when I do not visit the drawing department," and every teacher and student likes to have him come in to see the work.

Harry W. Jacobs, the director of art education of this city, has done a great deal of constructive work in the public and high schools, and Lafayette appreciates his part in the growth of the drawing department. He is recognized at Lafayette as the best supervisor Buffalo has ever had, and unquestionably one of the best in the country.

There is no question of the educational value of drawing. Lafayette places it high in its curriculum. It trains the imagination, observation, reason, memory, sense of order and design, opens the mind to the rich store house of art, develops good taste, and many other things. There is hardly an occupation or profession in which a knowledge of drawing is not valuable. The highest types of schools all over the country are beginning to recognize this more and more. It is not surprising therefore, if it occupies so important a place at Lafayette which is not inclined to take the dust of any school in matters of progress!

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PAUL A. SCHOELLKOPF II

Portrait Basrelief—By George J. Lober

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Living Pictures from the Great Masters

An unusual method of developing interest in art among the children is tried at the Elmwood School

MILLET'S "FEEDING HER BIRDS"

Posed by Daneen Sigison, Jane Schabacker, Polly Fenton and Betsy Stevens, at the Elmwood School

PRESENTATION in April, 1926, of living pictures from the works of the great masters by children of the Elmwood School marked the fulfillment of a long-cherished desire to bring to the children in an effective manner the message of the beauty of great paintings and to develop through the study of these paintings, not only an appreciation of the pictures but also some knowledge of the lives of the artists and the varied nationalities, periods and environments in which they lived and created.

The children studied the picture or sculpture to find the artist's idea in it, its merit as a work of art, and why they liked it. They discovered not only the form and colors but the beauty and pictorial quality in the incidents of every-day work and play which went into the making of the picture. Their imagination was awakened to the numberless *motifs* for sketch and illustration in their own class activities and in the incidental groupings of even the very little children as they gathered around their teacher for reading or song, or played at recess in their gymnasium—they were doing interesting things and their expressions and movements made opportunity for striking line compositions or great masses of rich and singing color. With it all was the joy of discovering something like a new game—find a line scheme—find a color plan!

Several classes modelled "The Bambino" and substituted tempera and shellac for the famous blue glaze of Della Robbia. This suggested clay and plastaline modelling from other living models.

The Sixth Grade French Class interpreted the "Brittany Primary School" by Geoffrey with a French song and conversation typical of a French school of the period represented by the picture. Their white Brittany caps, blue aprons and black dresses lent striking contrasts in dark and light. There was much deliberation by the First Grade Class in the choice of who should play the part of the mother of the three little children in Millet's "Feeding Her Birds," and after much secret observation of the older girls, the little tots chose for themselves the one who seemed best suited to the purpose. The "mother" felt immediate responsibility for the children and their practice together was a charming experience for them all.

The English classes from the Fourth to the

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VELASQUEZ'S "INFANTA MARGUERITA"
Posed by Rachel Wilson at the Elmwood School

Eighth Grade wrote the prologue, the announcements of the pictures and sketches of the lives of the artists, while Andrea della Robbia's "Bambino" and Botticelli's "Spring" inspired many poems, and stories of the pictures told by pupils and teachers during the preparation for the presentation of the pictures stimulated much research in their own and other libraries. One student was heard to exclaim, while turning the pages of "The Book of Knowledge" in search of data relating to a history lesson, "Oh—turn back! There are 'The Singing Boys' from the Cathedral in Florence!"

The school Art-Literature readers made the Fourth Grade familiar with Velasquez and his portraits of the Infanta Marguerita and Maria Teresa; Brown-Robertson miniature prints were pasted in booklets which the children bound; the colorful costumes were designed and dyed in the studio.

Interpretive music of old French, Italian and English songs played by Mr. Seth Clark helped appreciably in creating the right atmosphere for each picture, and the teachers and pupils co-operated zealously with Miss Ethelyn P. Cobb, the art teacher, who had conceived the idea whilst browsing through the galleries of Europe—the idea being to bring the spirit of these particular pictures and sculptures to her classes at the Elmwood School and to vitalize the children's appreciation of the significance of art.

Compositions of the children in relation to the exhibition are not without interest. For example, the prologue, read by Martha Hawkins and Emily Olmsted, was in part as follows:

"If you went into an art gallery to look at the works of some of the Old Masters, wouldn't you be surprised and delighted if suddenly the sculpture and painting came to life?

"Imagine this stage an art gallery. Before you will be pictures of some great masters but instead of being painted with brush and oil on canvas, they will be living pictures.

"The children from the Fourth to the Eighth Grades have been studying the pictures we are to represent. Some of the compositions we wrote are sketches of artists; others are paragraphs and poems expressing our thoughts about the pictures. We have selected some of these to read to you."

As an inspiration to verse, "The Bambino" was particularly effective as witnessed by the number of poems written by the children. A representative example is the following:

Have you heard of the bambinoes,
The pretty sculpturing of babies?
Wrapped in swaddling clothes they lie,
Against the lovely colored sky.

The thoughtful look upon their face,
The sorrowful, expressive eyes,
"Have pity on us; help us, do,"
They seem to say to passersby.

So many efforts have been made in various ways to identify the work of the great artists with life in the adolescent minds—to bring home to them that

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ANDREA DELLA ROBBIA'S "BAMBINO"

Posed by Judith Sprenger of the kindergarten, Elmwood School

art is the reflection of life itself, rather than a thing apart from life—that the immediate and enthusiastic response of the children was most encouraging to the teachers in the school.

The program as carried out in April, 1926, with the titles, artists, and children who posed, was as follows:

"BAMBINO," *Andrea della Robbia* — Judith Sprenger.

"SINGING BOYS," *Luca della Robbia*—Group 1, trumpeters, Mary Kittinger, Evelyn Young, Helen Raye Bixby, Mary Louise Kittinger, Frances Brent, Carolina Critchlow, Sally Getman, Priscilla Beals, Grace Metzger; group 2, scroll, Betty Drake, Alta Badger, Marion Brady, Elizabeth Edward, Gertrude Ehman, Betty Lewis; group 3, book, Gladys Dinkel, Aline de la Plante, Jane Wiley, Phyllis Bickford, Elizabeth Clark, Peggy Howland, Barbara Chase, Virginia Allen.

"ANNUNCIATION," *Fra Angelico*—Katherine Bissell, Betty Lyon.

"KNITTING LESSON," *Millet*–Emily Olmsted, Carol Letchworth.

"FEEDING HER BIRDS," *Millet*—Daneen Sigison, Jane Schabacker, Polly Fenton, Betsy Stevens.

"BRITTANY PRIMARY SCHOOL," *Geoffrey*—Esther O'Brien, Mary Louise Webster, Esther Watson, Catherine French, Ethel May Kennedy, Phyllis Greiner, Martha Brown, Ruth Ann Underhill, Alma Martin, Patty Finley, Peggy Pardee, Frances Graves, Virginia Sale, Jean MacDonald.

"AGE OF INNOCENCE," *Reynolds*—Nancy May.

"BOY WITH A SWORD," *Manet*—Fred Sheldon.

"INFANTA MARGUERITE," *Velasquez*—Rachel Wilson.

"INFANTA MARIA TERESA," *Velasquez* — Ruth Greiner.

"SPRING," *Botticelli*—Martha Hawkins, Katherine Meyer, Jean Wende, Jeannette Marsh, Phyllis White, Katherine Buck, Betty Beals, Natalia Watson.

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SOME RECENT PORTRAITS BY MARGARET EVANS PRICE

A few of the portraits exhibited at the Garret Club in May, 1926, as shown above. 1—Anne Backus, daughter of Mr. and Mrs. Fred Backus, East Aurora. 2—"Anne of Twin Elms." 3—Mary Cochran, daughter of Mr. and Mrs. Clement Cochran, Buffalo. 4—Sally Smith, daughter of Dr. and Mrs. Lawrence H. Smith, East Aurora. 5—Frederick Persons, son of Mr. and Mrs. Richard S. Persons, East Aurora.

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Margaret Evans Price and Her Art

By ALAN PARNELL

MARGARET EVANS PRICE

FROM time to time rumbles have come of the new Aurora theatre recently built at East Aurora. Invariably such reports have included some admiring reference to the two mural paintings by Margaret Evans Price which flank the stage. So, when opportunity arose to drive out to East Aurora and look into the matter, I was only too glad of the chance. I found the trip abundantly worth while.

The theatre itself is a departure from the accepted models of flamboyant super-decoration which prevail in the cities, where rampant color-schemes vie with the most horrendous deeds upon the screen in the effort to stir up the populace. The Aurora theatre, on the contrary, is distinguished by the moderation of its interior, both in respect to design and color, the restfully tinted walls being relieved by carved lintels and offering nothing to compete for the eye of the audience against the twin poems in color—the murals themselves.

On the right Imagination appeals to the audience with this intriguing invitation: "Ye who wait on the shores of fancy—take ship and sail"; on the left, Memory fortifies the departing guest with this injunction: "Ye who drink at the well of Beauty, go hence and sing."

One might travel far and find many worse legends for the guidance of audiences! They are quite in harmony with the spirit in which the theatre itself was built. Leading citizens of East Aurora were by no means content to turn over to commercial interests the educational possibilities of the stage and screen, so they have built this theatre themselves. In it are shown approved motion pictures and in it appear from time to time, dramatic productions of merit. The Buffalo Players had just put on "The Thief" a day or two prior to my visit. North & Shelgren designed and built the theatre.

While the murals in the Aurora theatre are the largest paintings so far done by Mrs. Price, they represent by no means the sum of her creditable work—although, to be sure, Buffalo has heard little of her activities. I found her at her studio above a Main street store in East Aurora. On the easel, nearing completion, was a Madonna and Child which she was painting for a Rochester church. It is a splendidly maternal concept with none of the haloes or other badges of its significance to make it official

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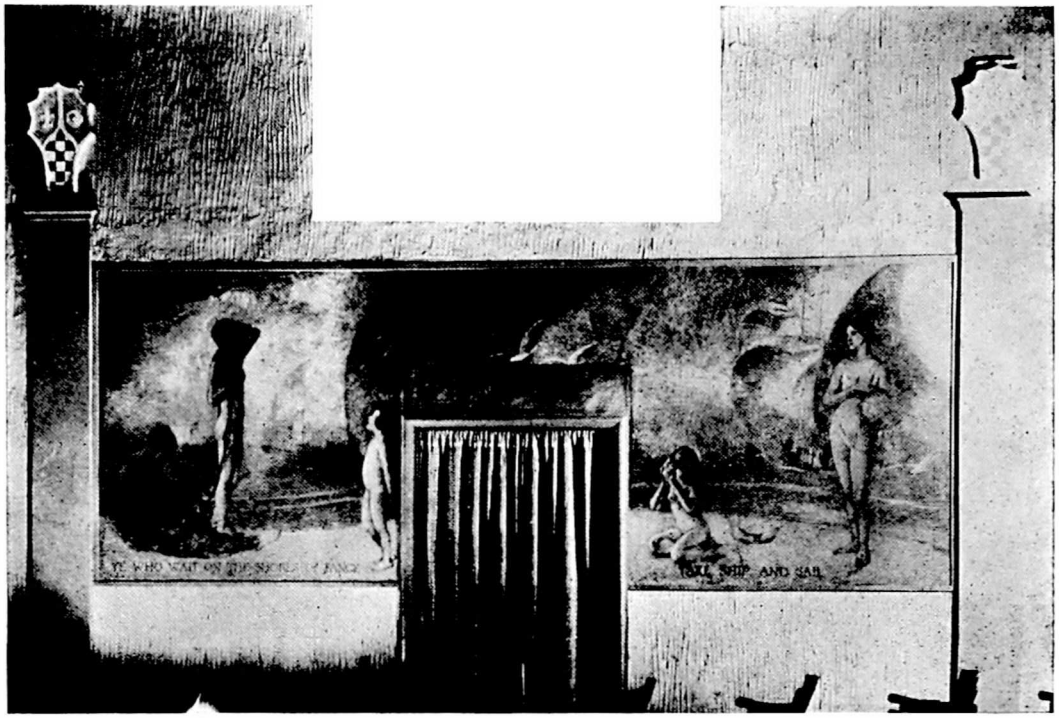

IMAGINATION

(From the mural painting by Margaret Evans Price)

"Ye who wait on the shores of Fancy, take ship and sail."

and to distract the beholder's attention from its tenderness of feeling.

Proceeding by easy stages to the home of the Prices a bit farther along Main street—a spacious but modest two-story dwelling flooded with light—I was privileged to examine some of the line drawings used to illustrate her own and other books on mythology for children published by Rand, McNally & Company of Chicago, and to see some of the portraits for which she is becoming increasingly well known. It appears that she does these things while she is resting from her chief business in life—the care and training of Harriet Elizabeth, 16; William, 13, and David Sutherland Price, aetat 7, to say nothing of a husband: Irving L. Price.

Women are not rare who can explain in detail just how the babies put a period to the tales of their respective careers. In the case of Margaret Evans Price, it appears that the babies provided the inspiration which has led to some of her most important work, or at any rate, provided direction and a goal. I refer here to what might be called the humanization of the rather starchy classical mythology — the work begun so auspiciously by Nathaniel Hawthorne in his "'Wonder Book" and 'Tanglewood Tales." In the line-drawings used to illustrate these books—and in the Aurora theatre murals too for that matter—one may sense something of the utter envelopment of her artistic soul in the benevolent spell of these creations of the Grecian fancy in the ages before men became so poisonously precise about the origin of things. In entering so whole-heartedly into the instruction and entertainment of her own children, Mrs. Price paved the way to the entertainment educationally of millions of other children which is, one may concede, an improvement on the idea of worrying over the way the children distract one from one's career!

Collection of The Buffalo History Museum

MEMORY

(From the mural painting by Margaret Evans Price)

"Ye who drink at the well of Beauty, go hence and sing."

Among her later books of this character are "Once Upon a Time," edited by Katherine Lee Bates of Wellesley, and "A Child's Book of Myths," retold and pictured by Mrs. Price with a foreword by Miss Bates. Now in press, for publication this year, are "Enchantment Tales," and "West India Play Days," each of which will contain about sixty illustrations, the drawings for which, together with the text for the former were supplied by her.

During all this time, however, Mrs. Price has not neglected that development of her technique in the handling of the tricky oils on canvas in portraiture —her ultimate goal. For the last year or more she has given as much of her time as possible to portraits and in May, 1926, at the Garret Club was held a showing of some thirty of her portraits and drawings—some of which are reproduced in this issue of *The Artists' Register*. The exhibition was held coincidently with a tea given in honor of Mrs. Price by Mrs. Clement Cochran, two of whose daughters, Mary and Elizabeth, were painted by her, these portraits being included among the exhibits. The tea was well attended and the exhibition elicited much admiration of Mrs. Price's work.

Margaret Evans Price was born in Chicago, spent her early childhood in Nova Scotia, and lived in Boston from her ninth year until her graduation from the Massachusetts Normal Art School in 1907, where her course included two years study of portraiture under the direction of Joseph De Camp. After six months in Europe, studying in the galleries of Paris, and sketching in Ireland, Wales and Holland, she began a career as an illustrator in New York. After her marriage to Irving L. Price, she lived for a time in Rochester and Cleveland. They have lived in East Aurora for the past six years, where they take an active part in the civic life of the village.

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"PUPIL IN A SPANISH SCHOOL"

(From a painting by Ivan Lindhe)

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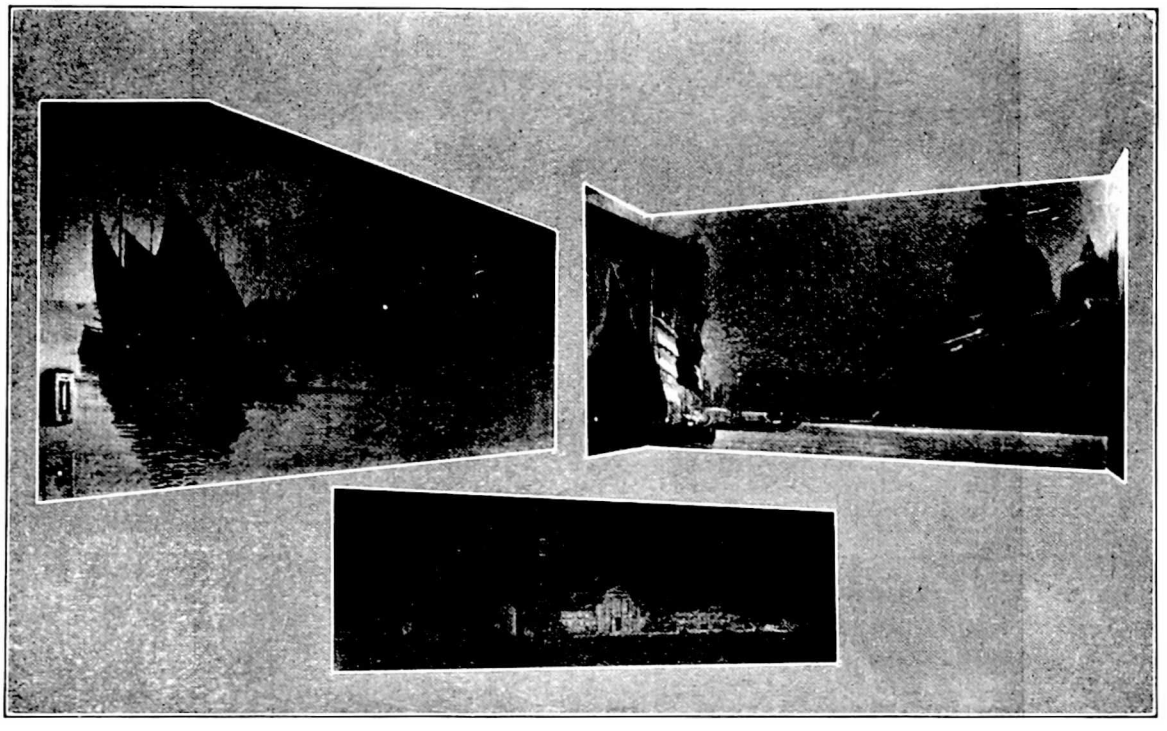

VENICE IN MURALS

Sections of the dining room walls in the home of William C. Carr, showing scenes from Venice, painted by Alexis Jean Fournier

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MRS. ALEXIS JEAN FOURNIER

(From a portrait painted by Margaret Evans Price)

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A Monotype Party at Alexis Fournier's

By THE PRESSMAN

ALEXIS JEAN FOURNIER

(From a sketch by Margaret Evans Price)

ONE evening last summer I went to my first monotype party. It was to be held at Alexis Fournier's studio in East Aurora, so he informed me, and I was to come just as I was.

"Thanks for the invitation," I told him, "but I'm not an artist, and I don't even know what a monotype party is like. Wouldn't I be out of place?"

"You know what a party is like, don't you?"

"Sure enough."

"Then this is just a party where we all make monotypes, and besides we need you to be the pressman," he continued. "Come along, and you'll learn all about it."

Alex is a good fellow besides being a first-class painter, so of course I went.

The East Aurora studio is a spacious room, hung with canvases by famous modern painters, including a few of Fournier's well-known Barbizon paintings and the American landscapes that he does so truthfully and masterfully.

In the book cases are a first edition of Whistler's "Gentle Art of Making Enemies," presentation copies inscribed by Richard Le Gallienne, Elbert Hubbard, James Whitcomb Riley, and scores of similar bibliophilic treasures in choice bindings. (Mental note: Come back and borrow or steal a few of these some day.)

The guests are arriving: Spencer Kellogg, Jr., who drove over from his Aries Press in Eden; Merle D. James of "The Rochester Post-Express," better known as Jimmy; Margaret Evans Price, portrait painter and illustrator; Willa Williams, a beautiful young student of sculpture and design; C. G. Mankell, who has done a noteworthy collection of drawings of the flowering grasses, but never shows them without strong compulsion; Mrs. Maulsby Kimball, a former pupil of Hawthorne's; a few wives and husbands otherwise unclassified, and myself, the official pressman, who is there to learn.

And this is what I learned as the guests took seats around a long table and the party began.

The making of monotypes is one of the neglected minor arts, yet it is more than an art—it is an ad-

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venture, a hazardous occupation, a gamble. A burnished metal plate and a supply of oil and color are ready at each place at the table. The art consists in making a picture on the metal plate. The artist coats the plate evenly with oil, and then lays on his color smoothly. At first one color only is used, Van Dyck brown. On this he draws his scene with a brush or palette knife, and scoops the high-lights out with a toothpick or a cloth or his thumb, whichever is the handiest.

It sounds fascinating to the skilled members of the party, so they summon their attendant spirits and begin. The party is on. As I look over their shoulders respectfully, taking great care to keep out of the light (after one or two warnings), I see landscapes and seascapes take form. On one plate is an evergreen tree, on the next a sloop rides at anchor. Margaret Price is doing a starbright damsel in an enchanted wood—Spen Kellogg is doing a lofty precipice in the fourth dimension—Alex, along with answering questions from all sides is cheerfully accomplishing a tranquil pastoral scene. The man must have a dual nature.

Someone speaks up that his picture is done. He can't improve it any further. We agree dubiously.

The first step in making the monotype is completed, and the artist must become an adventurer, and put his fortune to the test of transferring it to paper. Here is where the pressman comes in.

Under Alex's direction I lay a piece of wet blotting paper over the plate, put both carefully into a letterpress, and turn the wheel. Great suspense, during which our host explains that the ordinary clothes-wringer also offers a mechanical means for making a print, or if one prefers he may use the old-fashioned method of piling heavy books on top of the picture. Sitting on the pile with hope in your heart is also known to help.

Now for the gamble. I take the picture out of the press, and am rewarded with a burst of laughter, except from the disappointed artist, who is trying to control his feelings. Frankly speaking it is not a success. It is not even an interesting smudge.

What has happened to the promising picture on the plate? Perhaps the oil was spread too thick or too thin. Perhaps the blotting paper was too wet or too dry. Perhaps the pressure was too light or too heavy, the time in the press too short or too long. Probably the pressman is woefully incompetent, and certainly he cannot prove the contrary. Given any of the above misfortunes, and the work is ruined. Part of the picture appears on the paper, and the rest remains on its native plate. Never the twain shall meet.

There is an element of humor in the unexpected, in the contretemps, when it happens to the other fellow, but it is not so amusing when you realize that your own masterpiece is lost forever.

The next trials are more fruitful, and evoke more "ohs" and "ahs" and "bravos" than laughter, though the moment of going to press is always an anxious one for all concerned.

Sometimes in spite of the apparently casual methods of drawing and printing, the result is identical with the picture on the plate—and occasionally, by some happy chance, or perhaps some inspired coordination of benevolent influences, the monotype reveals a quality and tone that transcends the original. The "accidentals" are propitious, and you have a picture that can be duplicated by no other medium.

Even then there is a risk, the risk of being misunderstood. Twenty years ago, Alex told us, he made a monotype and sent it with other paintings to an exhibit at the Paris Salon. The committee judged it a satisfactory work of art and hung it, but they classified it as a *lithograph.*

Since then Fournier has made many monotypes, many of them in full color, and one may generally find a few representative specimens in his studio, The uncertainty of the process is richly compensated by the values of a successful print, and enhanced by the accidentals that so often favor a master of the technique.

For some reason or other, on the night of our party, Alex's pictures transferred wonderfully, but some of the others just failed to come off. In every one of these unfortunate cases, opinion was equally divided. The artist blamed the pressman, and the latter was thoroughly convinced that the fault lay with the artist. But somehow the atmosphere was so congenial that we all remained friends.

Although a monotype by its very nature cannot be duplicated, sometimes a quantity of pigment would remain on the plate after printing, and I tried the experiment of a second impression. A few of these were interesting, emerging like ghosts of the original.

After the artists had expressed themselves in the monotype medium to their hearts' content, and the now experienced pressman had interpreted their messages with the letter press and his strong right arm, we had a small and select private exhibition, but I forbear to chronicle the comments, except to note briefly that the presswork was admirable.

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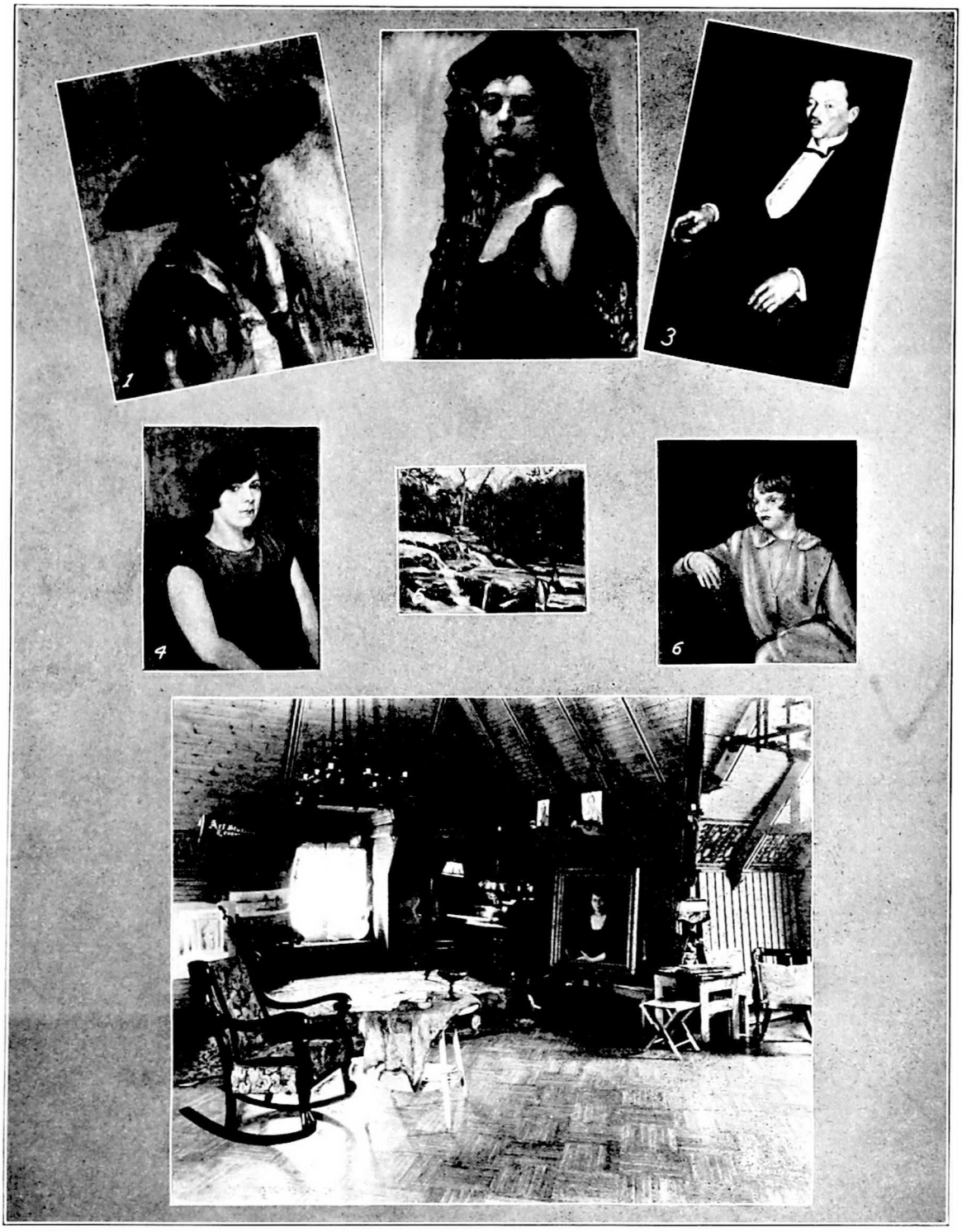

THE STUDIO AND WORK OF ELIZABETH LOLA LEFF

Elizabeth Lola Leff's studio is not only a delightful place to work in but is the scene of many gay gatherings; invitations to her Friday evening salons are eagerly sought. The studio was designed by Charles Rohlfs, originator of the "Mission" style in furniture.

Above the studio are shown some examples of Miss Leff's work. No. 1—"Mexican," exhibited, Society of Artists, 1924; No. 2—"Spanish Girl," exhibited, Society of Artists, 1925; No. 3—Portrait of Anselm Leff, the artist's father; No. 4—Portrait of Rose Balber; No. 5—"Rocky Glen" in the Catskills; No. 6—Portrait of Grace Janes.

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"HALLOWE'EN"

A painting by Clara J. Sackett, given as a wedding present to Mary Campbell Dickson

Collection of The Buffalo History Museum

"ELSA"

Edgar Kowalski's portrait of his sister stirred much interest at the 1925 Arts Club Exhibition. The suggestion of mystery in the expression of the face is especially intriguing.

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"A LUMINOUS DELL"

(From a painting by Calogero Scibetta)

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"DWARF TREES"

(From a painting by Calogero Scibetta)

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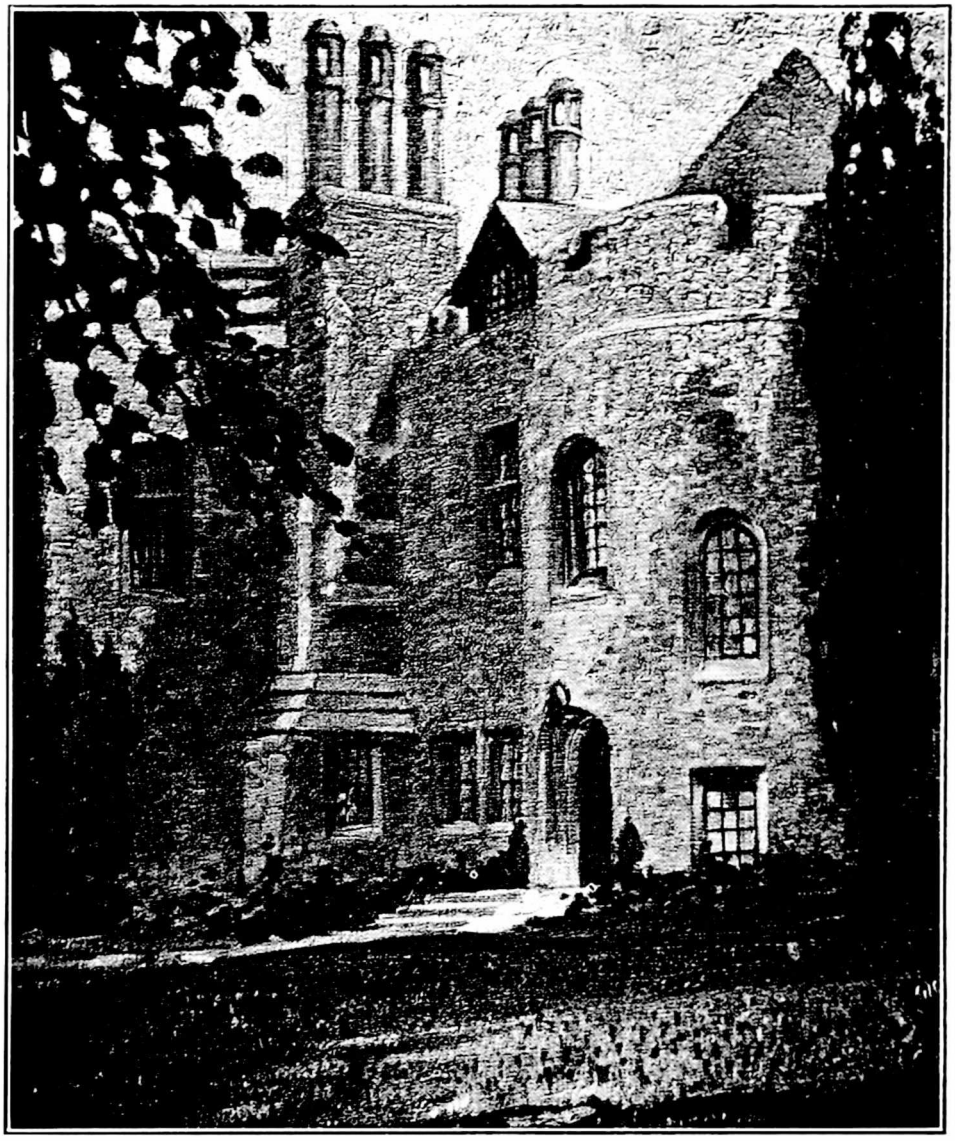

A VIEW OF THE BUFFALO CONSISTORY

Painted by William Howard Mann

Collection of The Buffalo History Museum

COUNTESS KARZAROFF
Painted by Irving Williams

Collection of The Buffalo History Museum

MRS. PETER A. PORTER

(From a portrait painted by Geza Kende)

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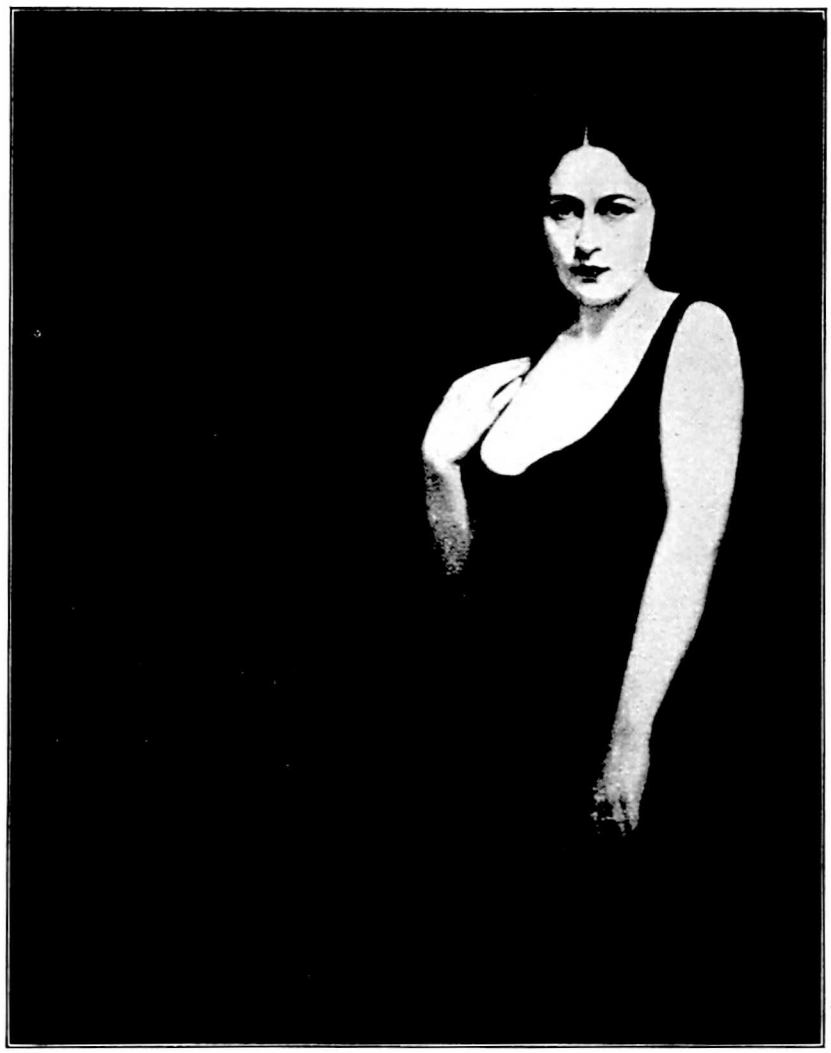

MRS. H. PHELPS CLAWSON

(From a portrait painted by Geza Kende)

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PRIZE-WINNER AT THE ARTS CLUB EXHIBITION

(From a painting by Franc Root McCreery)

The portrait of Miss Bosworth, entered in The Arts Club Second Annual Exhibition under the title "Charlotte," was awarded the chief prize of fifty dollars by the judges, who were Florence Julia Bach, William M. Hekking and Urquhart Wilcox.

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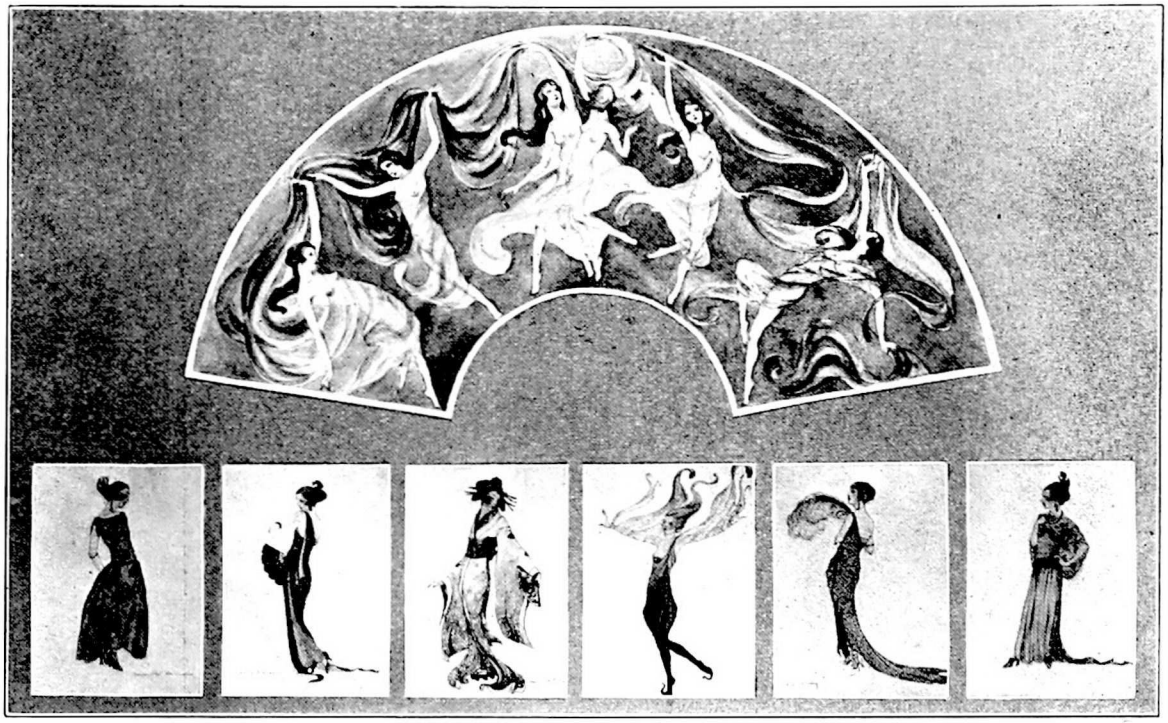
Franc Root McCreery and Her Art

By ALAN PARNELL



DESIGNS FOR A FAN AND VARIOUS COSTUMES BY FRANC ROOT McCREERY

WITH increasing frequency is heard among the illuminati in Buffalo the name of Franc Root McCreery in connection with various phases of pictorial art. Not content with the colorless statements of fact in "Who's Who in America," "Who's Who in New York State," and "Who's Who in Art," I sought her out one evening in February at her studio, up one flight at No. 1110 Elmwood—thereby accomplishing something of a feat, since she told me that nobody had ever before found anything in that studio! Of a truth it did seem pretty full of a number of things, mostly pictures, including portrait sketches galore, nude studies, costume designs in endless variety and one or two people come to lend encouragement and aid in the artist's rather tedious recovery from a serious accident of a couple of months before.

In December, 1925, Mrs. McCreery was struck by an automobile at the Elmwood Avenue entrance to the Albright Art Gallery and had not as yet fully recovered from the injuries suffered at that time. However she was of a good courage, as well as an imperishable sense of humor and her spontaneous and ringing laugh—very agreeable to the ear—was not long stilled. She resumed her classes in costume design in the Fine Arts School in January, receiving the students in her studio, pending the time when she was physically equal to attending classes at the school.

With an eye to possible drama—let us say a stern parent who insisted on her becoming a feminine lawyer, or maybe the romantic discovery of native talent whilst contemplating a notable picture—I asked her how she came to feel the call of the palette. To which she replied that she didn't remember that there was any special call about it—in fact she couldn't remember a time when she didn't expect to be an artist.

"On my first day in school," she explained, "I was asked to draw for the principal, and my first essay was on the theme of studying art in Paris.

"My early interest in art was fostered by parents who believed that children should be kept occupied. Hence I started at art school on Saturdays at the age of ten, although instruction in much was received and much reading was done before that age on art subjects. If time could only make an artist!" Her laugh rang out in glee at the idea.

Mrs. McCreery was born in the state of Kansas—in fact her grandfather was the first lieutenant-governor of the commonwealth—and she takes much pride in that fact and in the state where she was

Collection of The Buffalo History Museum

A BOY ONLY A LITTLE OLDER THAN THEY WERE—AND A VERY FRIGHTENED BOY

A FRANC ROOT McCREERY ILLUSTRATION FOR JANE ABBOTT'S "BARBERRY GATES" (Lippincott's)

born. Her busband, Earl A. McCreery, is a native Nebraskan. She first attended high school in Denver and later in San Francisco, and while at the latter school was given college credits for three months work by the head of the City Art Department.

It was while attending the high school and two art schools in Denver that a rather significant episode occurred which the artist related after some urging by her husband. It was the winning by her of the first of several scholarships in art, awarded on merit by the Chicago Art Institute.

"I had not intended to send in anything for the competition," she said, "until another art student commented on my lack of initiative and sportsmanship. One doesn't like to have his sporting spirit impugned—regardless how one feels about the matter of initiative! So I entered the competition and won out just over the head of the student who had provoked me into entering it. The Denver Art School also offered me a scholarship later, which I did not take advantage of, as the Chicago Art Institute scholarship was not limited as to the precise time. Two other scholarships have been awarded me."

In Chicago Mrs. McCreery studied under the internationally celebrated John Vanderpoel and others and there her first work was exhibited. At about this time illness seriously interrupted the splendid progress of the industrious young Kansan, and for several years she was compelled to give up her art work entirely, and required constant care.

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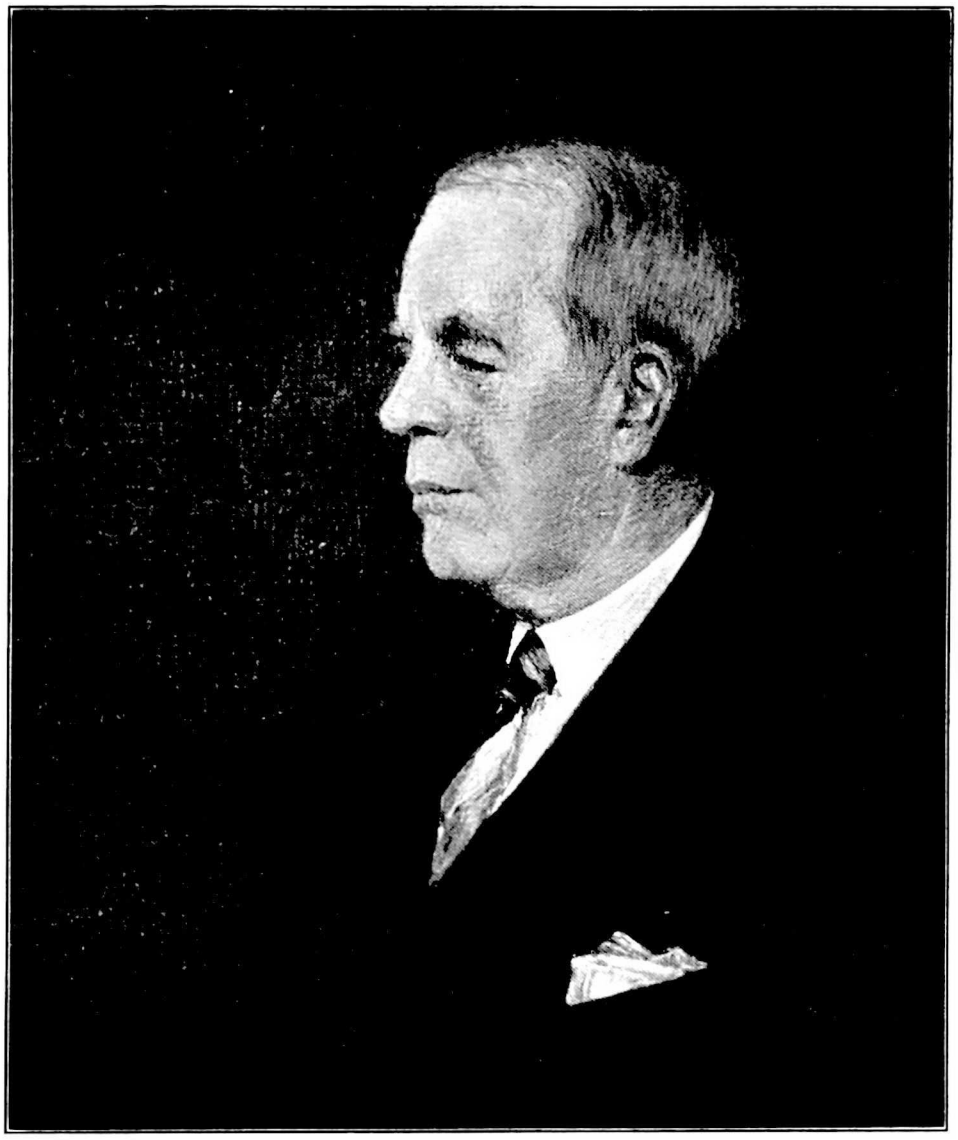

JAMES CAREY EVANS
(From a portrait by Franc Root McCreery)
This portrait was exhibited in the 32d Annual Exhibition of the Society of Artists.

For the past three years Mrs. McCreery has been instructor in costume design of the Fine Arts School at the Albright Art Gallery, in connection with the direction of which she has done some splendid personal work, displaying much vision and imagination tempered with an unfailing sense of proportion and color. She was selected by the Arts Club of Buffalo of which she is a member, to head the committee of artists designing the costumes for the second Arts Club Fantasia, but active work was made impossible by her accident in December.

One of Mrs. McCreery's pastel portraits, hung with the New York Water Color Club and the American Water Color Society was selected for its rotary exhibit and sent for exhibition throughout the country. She illustrated two of Jane Abbott's books for girls, "Polly Put the Kettle On" and "Barberry Gates," as well as one of Jane Abbott's novels, "Juliet Is Twenty." For the last-named, the jacket illustration was made from a crayon sketch of Mrs. Abbott's younger daughter, Alice, at the request of the managing editor of the Lippincott Publishing Company, who saw the sketch while on a visit to Buffalo and Mrs. McCreery's studio.

Mrs. McCreery, in addition to active membership in The Arts Club of Buffalo, is chairman of the Art Committee of the Western New York Federation of Women's Clubs, corresponding secretary of the Western New York branch of the League of American Pen Women and a member of the National Federation of Art.

Her portraits and portrait sketches, of which a number of examples are published with this article, are particularly esteemed, being vivid, well-nigh photographic in precision yet full of character. In her brief sojourn in Buffalo Mrs. McCreery has won many friends and admirers and her coming is looked upon as a distinguished addition to the local artists' colony.

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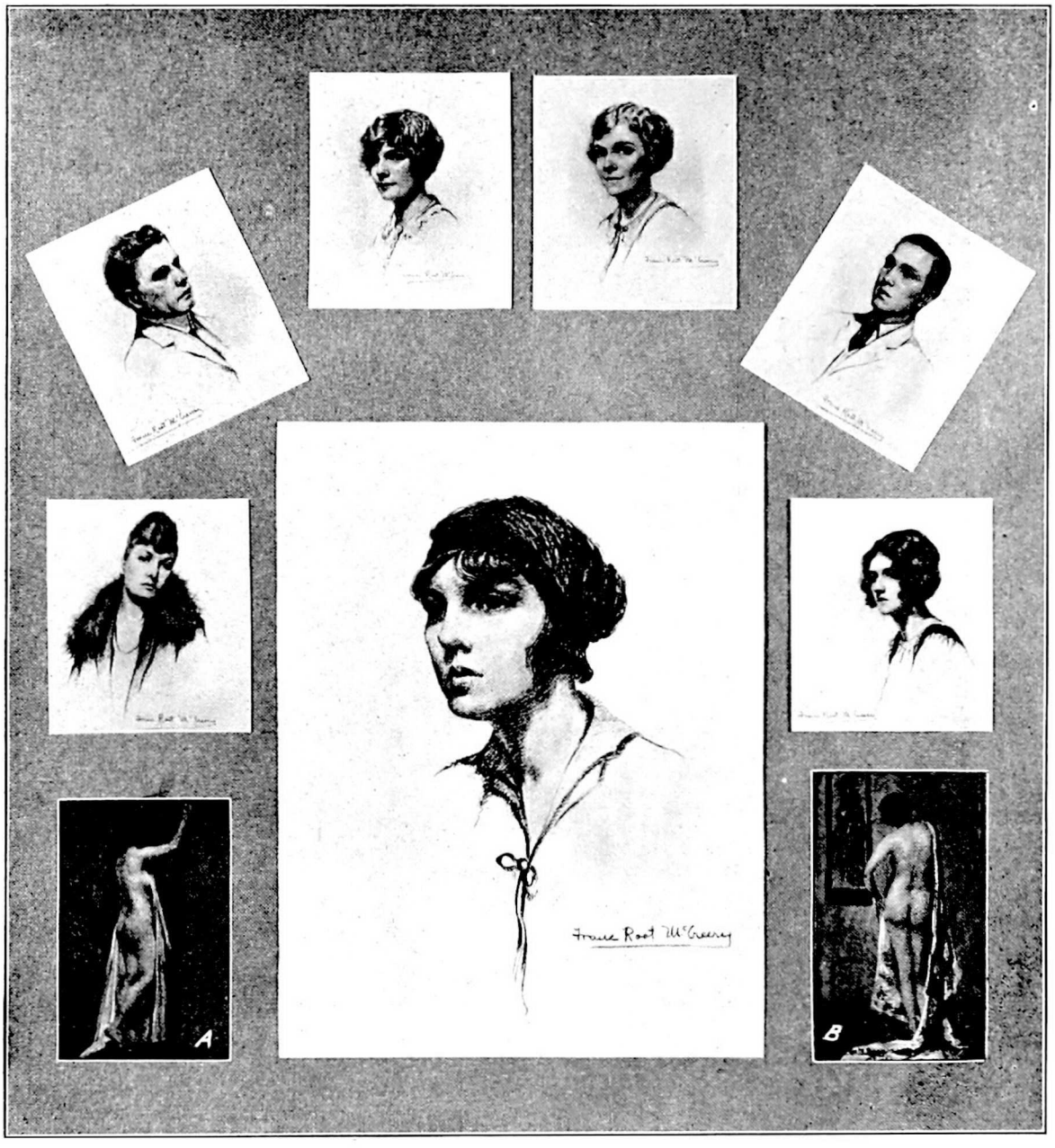

SOME OF FRANC ROOT McCREERY'S PORTRAIT SKETCHES

The large picture in the center is the portrait sketch of Lillian Doty, flanked at the bottom by two of Mrs. McCreery's exquisite nudes. No. 2—Mrs. E. E. Larkin. No. 3—Harold Fix. No. 4—Alice Abbott. No. 5—Ann Elizabeth Merwin. No. 6—Frank Howe. No. 7—Virginia Peck.

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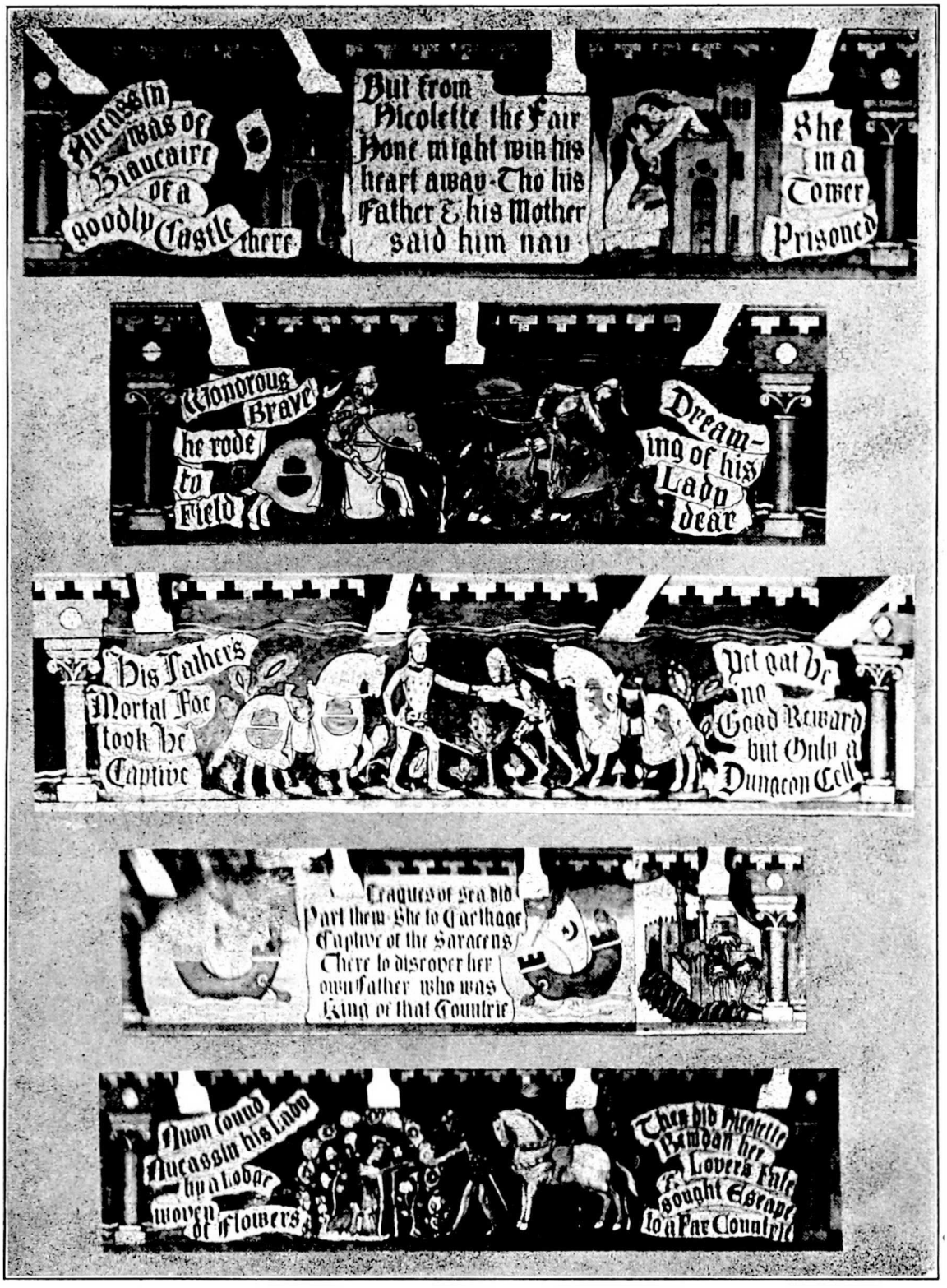

THE TAYLE OF AUCASSIN AND NICOLETTE

(Rawleigh photos)

Among the most attractive features of the decoration of the Saturn Club is the vivid portrayal by William C. Francis of the story of Aucassin and Nicolette, translated from the French by Andrew Lang. The tale is unfolded in a series of elaborate pictures on the medieval beams of the grill, of which those reproduced above form a part. The last of the group reproduced above should be read from right to left.

Collection of The Buffalo History Museum

A Reminder of Burr H. Nicholls (1848-1915)

"NEAR CENTRAL PARK"

(From a Painting by Burr Nicholls, 1848-1915)

IF one were asked to select a picture in which the artist displayed quite as much of himself as of his subject, he could not do better than to select the picture, "Near Central Park"—painted by the late Burr H. Nicholls. In its simple depiction of a cross-section of life among the poor, it reflects glowingly for those who knew him, the homely philosophy, quaint humor, gentleness and understanding that harmonized so graciously in this Lockport artist of a generation ago.

The scene is typical of what was known as Harlem's Shantytown, comprising that northerly portion of the Island of Manhattan not yet invaded by the towering apartments which now house New York's cliff-dwellers—in fact it was painted in 1886 on Fifth Avenue, within a stone's throw of the present site of the Metropolitan Museum, a site which has changed considerably since those days!

Simple, homely barn-yard scenes bore a great attraction for Burr Nicholls and they comprise some of his best work. He exhibited in the Paris Salons of 1880, 1881 and 1882, as well as in numerous exhibition in this country, where his work was much in demand.

Mrs. Burr H. Nicholls, his widow, is herself a painter of unquestioned talent and vision. She is also ex-president of the Western New York Branch of the League of American Pen Women, being one of the "brush" members of that discriminating organization.

Collection of The Buffalo History Museum

SOME FICTION ILLUSTRATIONS BY CHARLES C. BIGELOW

Above—Illustration for "Blood Will Tell," a serial, one of a number of stories in Collier's illustrated by Charles C. Bigelow. Below—Illustration for "Little Sister Interferes," a short story in "The Delineator," drawn by Mr. Bigelow.

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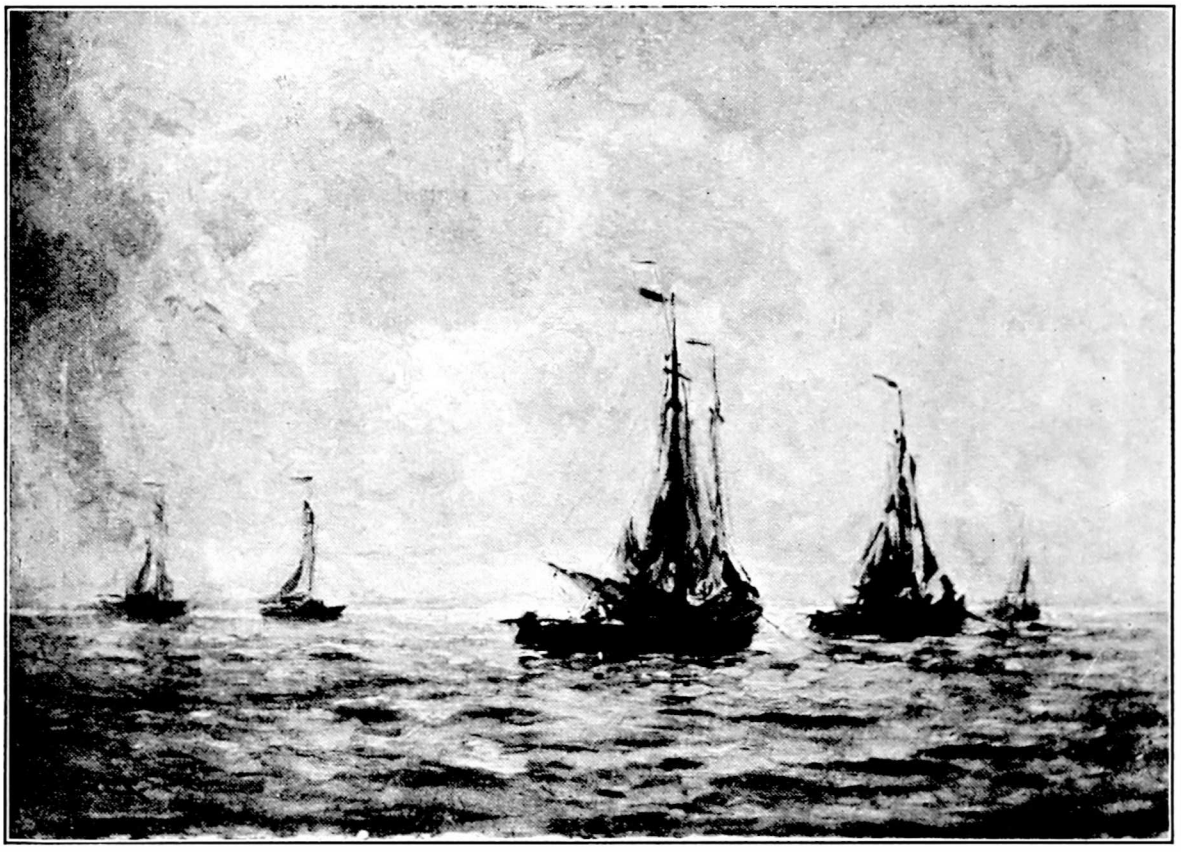
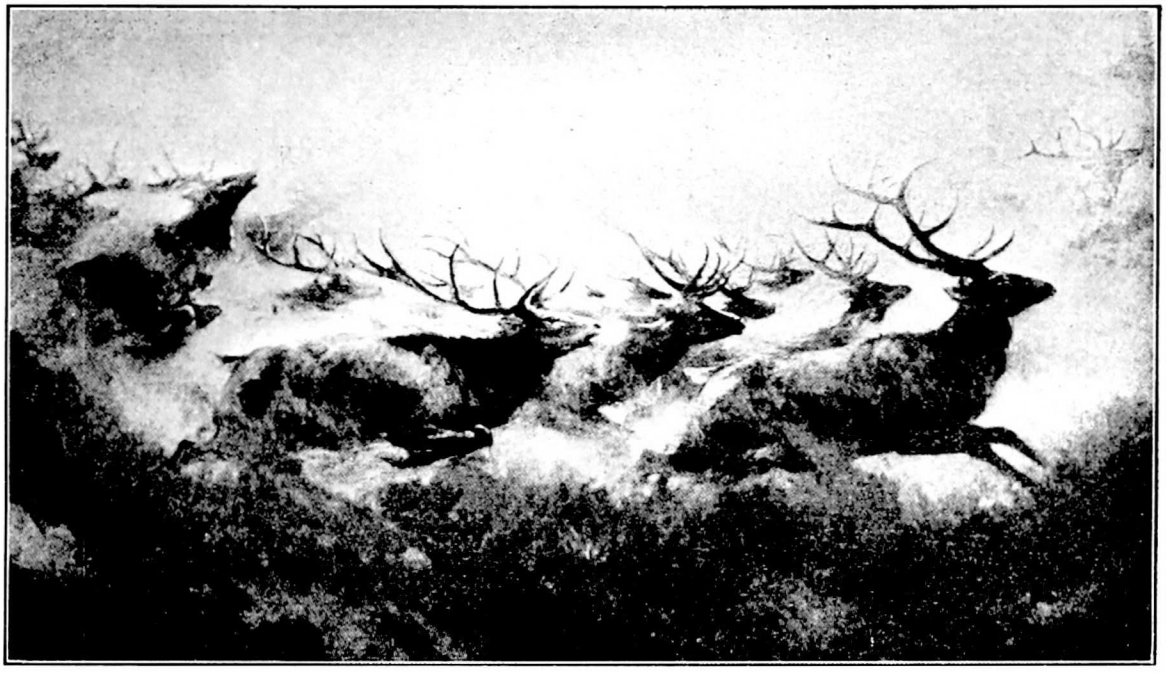


THE VOLLENDAM FISHING FLEET
Painted in Holland by Raphael Beck

Collection of The Buffalo History Museum



"THE FLIGHT OF THE ELK"

Painted by Raphael Beck

A mural painting in the Elks' Temple in Buffalo recently razed

OFFICIAL DESIGNS FOR THREE LARGE EXPOSITIONS

All designed by Raphael Beck

Raphael Beck has earned the odd distinction of winning successively the first prizes offered for the accepted official designs of three great expositions—the Pan-American, the Louisiana Purchase, and the Lewis and Clark expositions.

Collection of The Buffalo History Museum

"ON THE RIVER ROAD"

(From a pen and ink sketch by Ethelyn P. Cobb)

Collection of The Buffalo History Museum

Ethelyn P. Cobb's Sketches

"AN OLD LANDMARK—AT ELLICOTT AND SOUTH DIVISION STREETS"

(From a pen and ink sketch by Ethelyn P. Cobb)

WITH the possible exception of Julius J. Lankes, whose splendid wood-cuts will doubtless be remembered by readers of *The Arts Journal*, Miss Ethelyn P. Cobb, supervisor of drawing at the Elmwood School, seems most fully to have reflected in her work the spirit which actuated the founding of *The Arts Journal*. Perhaps that is why we take so much pleasure in presenting herewith one of the exquisite little pen and ink sketches she has made at various places in Buffalo.

We find it difficult to imagine a better way of conveying to our readers something of appreciation of the artistic possibilities of our own immediate surrounding than the reproduction of the sketch. In them the artist has put some of the magic of imagination which may in the stroke of a pen or brush, transform the drab and sordid commonplaces of lower Ellicott Street, Post Office Alley or Dante Place into points of departure for the most delightfully romantic pilgrimages of the mind into the mysteries of quick and sometimes turbulent life.

All about us lie the essential elements of picturesque and poetic concepts. The soul of artistic expression is in the interpretation, with sympathy and understanding, of these things which have to do, not with the stately formalism and convention of the life of the avenue, but with the vital and elemental simplicity of the life of the alley. To bring home to the people of Buffalo the fact that art is not solely a matter of cathedrals, colleges and European guide-books, but as well a means of softening the rigors of our daily lives, is the magazine's chief reason for existence. In the promotion of its aims, the work of Miss Cobb is of appreciable service.—THE EDITOR.

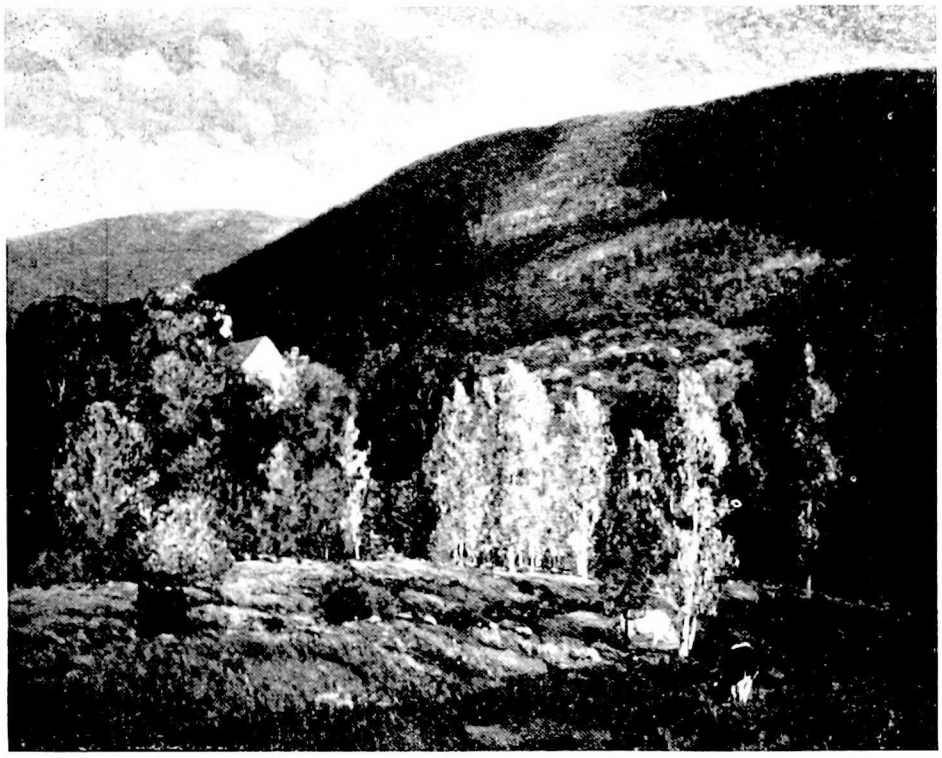
Collection of The Buffalo History Museum

"WHERE ARE THE SONGS OF SPRING?"
(From a painting by John Rummell)

Collection of The Buffalo History Museum

John Rummell Finds His Medium

By ALAN PARNELL



"OCTOBER'S PAGEANTRY"

(From a painting by John Rummell)

MANY and various are the gifts of John Rummell, long admired as landscape painter, lecturer, dramatic reader, teacher and philosopher, and now, as portraitist. Not that it is unusual for an individual to turn his hand in time to many tasks—the unusual thing is that one, having found adequate means of expression in one direction, and abundant success in it, should seek another metier at all—and still more unusual that he should be successful in several mediums, impartially. We hear of his winning the Fellowship Prize of the Society of Artists with an engaging landscape, "The Heralding of Autumn," and gazing upon that delightful interpretation of Nature in the glowing raiment of her most gorgeous season, picture the artist as the hermit, the absorbed dreamer revelling with Pan in the fastnesses of the forest. And presently we hear that he has been chosen as the Moses to lead the Society out of its financial straits! Moreover, we learn that he did it with an astuteness and financial acumen seldom met among those Children of the Moon whose landscapes cast upon us their spell of soft contentment!

Anon we hear that the discriminating Twentieth Century Club is giving a literary program of exceptional distinction — John Rummell is thrilling them to the marrow with the majestic periods of *Hamlet* or *King Lear*, or perchance lulling them into a mood of mystic wonder with the soft cadences of *Thanatopsis*. No less than ten of Shakespeare's plays, to say nothing of illimitable numbers of lesser poems are at his tongue's end.

As a lecturer on topics related to the arts, John Rummell is often in demand and as a teacher his instruction, particularly in landscape, in English literature or reading, is so permeated with the love of his happy task that one needs must marvel at his escape from pedagogy and the cloistered halls of learning. The subtle nuances of the difficult problems of composition, movement and design in landscape technique assume a life and vigor in his deft hands which lifts them far out of the realm of dry and dusty plodding, and they become the glowing, vital elements of a glorious destiny. Here, you will say, is the born teacher—and you are right in the matter; but John Rummell is at the same time, the born something or other else—administrator, actor, landscapist or portraitist—so many other things, in fact, that one hesitates to limit him to any particular medium or any partcular phase of artistic expression.

A few evenings ago, I went over to his studio with the intention of stopping an hour or so and looking over the portraits which I had heard, had been occupying a considerable share of his time

Collection of The Buffalo History Museum

"THE COMING FOG"

(From a painting by John Rummell)

during the past two years. Five hours later I stepped out into the air prepared to agree that I had been subjected to the touch of a magic wand. I had been prepared for some enjoyable minutes with the landscapes and marines, and prepared to comment politely on some technically-accurate, possibly photographically precise portraits. I was not prepared to have each of the portraits claim in turn my delighted response to their pictorial quality and interpretive significance. In the presence of those portraits, I was in a mystic gathering of arresting personalities, each of whom told me of himself with a candor rare indeed in this era of bland masquerade. Shall I tell you what they said to me, these two-dimensional effigies of men and women brought into being by the magic of brush and squares of canvas?

The Poet: Come with me to the glorious, spacious days of Twelfth Century France and Italy. Then I shall show you life as men of mark might live it! We shall march through forest and glen with the tuneful trampers of the highway, singing for the lords of the castles, with many a bit of larking with the wenches by the way. And at the inns we shall not be unwelcome, with our ballads of far countries and the victories of our bold champions of the Cross. In Paris we may hear young Abelard dispute with the logicians or hear the latest gossip of his affair with Fulbert's well-favored niece, the erudite Heloise * * *

The Benign Old Gentleman: Here lend us a hand with this cross-word puzzle. Can you give us a Scotch word for "give" in three letters? T-t-t-cha—there's no such word in the Scotch language? That's a good one. Well, well, that's a good one—but the Scotch are a great people. Sound and honest to the core. Now what's a shoe-maker's tool in three letters? That's right, an awl. Come over some night and we'll have—some apples and cider and gen-u-wine York state fried cakes——

The Girl of the Period: What is there anywhere that is worth while? One gets so bored——

The Viking: So long as a man has his pipe and a good book and maybe a log fire——

The Argentinian: Ha! You think the Argentine has nothing for the world but beef-cattle and the tango? We shall show you, if you come to our Buenos Aires, a city that is not ashamed to love architecture and the opera——

The variety of the artistic mediums employed by John Rummell at different times inevitably suggests to the casual and undiscriminating person who hears of him now as a landscape painter, now as a dramatic reader, again as a teacher or lecturer or writer, that his approaches to each of these arts is desultory and dilettante. Nothing, however, could be farther from the truth, since each expression by Mr. Rummell of any of the arts, coming within the purview of the present writer, gives abundant evidence of the most painstaking care and the most exhaustive study. Here is no dabbler to content himself with surfaces, but a true lover of all the arts—several of which provide him with opportunity for expression of different facets of an exuberant and many-sided personality.

So long ago as 1901 we find him vigorously defending American artists in a brochure entitled "Aims and Ideals of Representative American Painters"—in which, by the way, he foresaw something of the development of American interest in the work of American painters which is now clearly discernable to patient observers,—although a long way still from its fullness.

To him, George Inness was then, as he is now, the landscape artist without a peer. On the occa-

Collection of The Buffalo History Museum

SOME PORTRAITS BY JOHN RUMMELL

sion of my visit, he talked at length of his love and admiration for the work of this American master, and in his book of a quarter-century ago I find glowing phrases. Inness has been to him always an inspiration of particularly intimate significance.

"Many artists, having learned the technics of their art from some master, are content forever afterwards, to paint in his manner," he wrote. "Others, again, develop a style of their own, by which they allow themselves to be mastered in turn and from which they never again deviate. Inness, on the contrary, not only owed his art-education almost entirely to himself, but, not satisfied with what he had attained, never relaxed his inquiries into the mysteries of his craft and made constant progress to the end of his career. * * *

"In Inness's work we find an interpretation of every one of Nature's moods, of every season of the year, of every hour in the day. Bright days, gray days, lowering days, days of storm and tempest; the first days of spring, with her tender young shoots and delicate, lace-like foliage; June with her thick-leaved woods and her flowery meadows; full-grown summer, in all her many glories; ripe autumn, with her mellow harvest, and her abundance of red and scarlet and yellow and gold; naked winter woods and snow-clad fields and ice-bound streams; the tender light of the early morning hours, the mid-day glare, the warm glow of summer afternoons, the splendors of the sunset, gray twilight, mellow moonlight, sober night—all have found their sympathetic interpreter in the great poet-painter Inness, who had the gift to see beauty not only in the stately forests and sweeping meadows but in the humble American village and the prosaic manufacturing town as well. Possessing a rich and exalted imagination, he knew how to reconcile ugly factory buildings, smoky chimneys, and the modern utilitarian locomotive with the poetic beauties of an American landscape and an American sunset."

Thus in the measured phrases of diffident youth—he was not much beyond half his present age when he wrote the book—does he express something of the feeling for the work of Inness which has now grown to the point where he acclaims him as the peer of Corot, Millet, Troyon — the outstanding master of all times and all countries—in landscape painting.

Collection of The Buffalo History Museum

DIANA ENCOURAGING MELEAGER TO PRESENT THE BOAR'S HEAD TO ATALANTA

(One of the John J. Albright Collection of Tapestries)

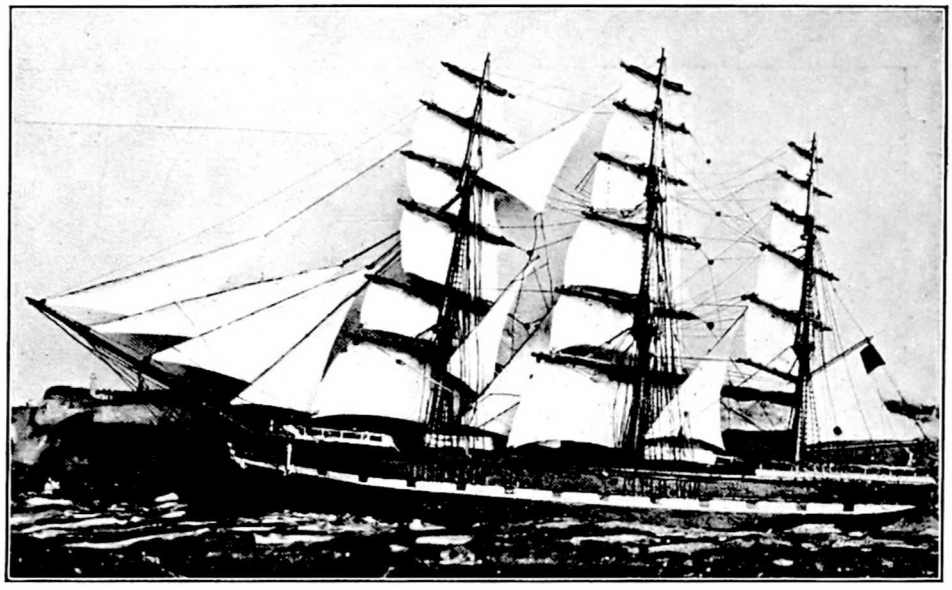
Woven in Paris in the first half of the seventeenth century, in the shops established at the Gobelin, in 1601, under the protection of Henry IV, by two English merchant weavers, Comans and Planche; or in the independent works established after his father's death in another part of the city by Raphael de la Planche, whose monogram R appears on other tapestries woven by him. Possibly the R in the right selvage of the tapestry before us is his signature, although it is confused by another letter that cuts into it. The story of "Diana" designed by Toussaint and Dubreuil, is one of the most famous sets of tapestries ever woven, and with "Artemisia" series did much to establish the high reputation of the early Gobelin. The set in the National French Collection, rich with gold, and the set in the Imperial Austrian Collections, as well as the set in the Royal Spanish Collections, are admired by all who see them. In the United States there are at least two sets,one of them a set of five, rich with gold, lent to the Hartford Museum by Mr. Morgan. The border of the tapestry before us is characteristic of the period. The size of the tapestry is 12 feet 4 inches by 13 feet 5 inches.

Collection of The Buffalo History Museum

A FINE EXAMPLE OF CABINET-MAKING

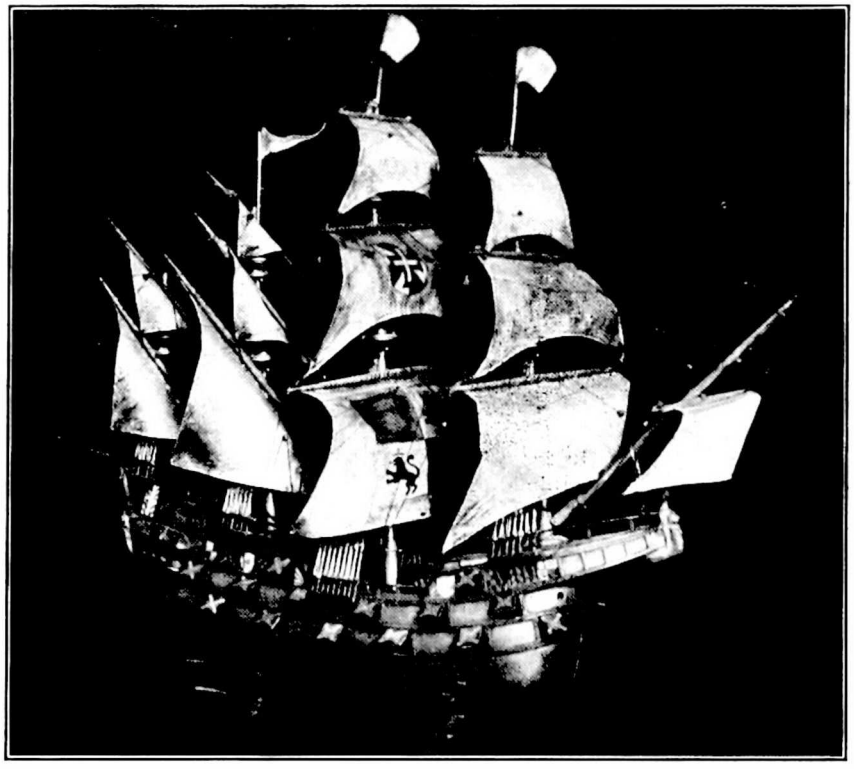
This exquisitely carved desk, made by Joseph J. Balk, is of rosewood inlaid with ivory and tulipwood. The knobs are of gold, with turquoise stone inset.

Collection of The Buffalo History Museum



AN ENGLISH ADAPTATION OF THE CLIPPER

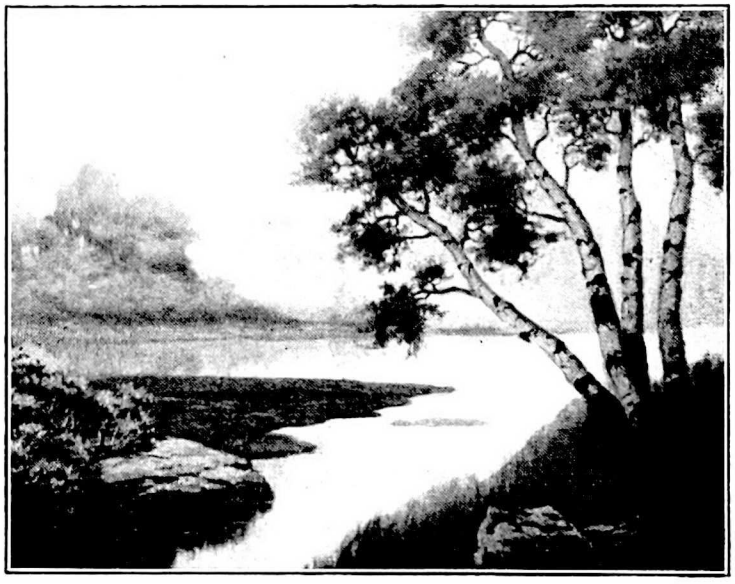
The above ship-model, recently bought in England by William H. McDougall, one of the Niagara Falls members of The Arts Club of Buffalo, was made in England during the supremacy on the seas of the American clipper. While conforming in essentials to the American clipper, old salts agree that she is a British-built craft. It is an exceptionally fine model.



A SPANISH GALLEON

This is the work of Fred Soukup, one of the teachers at Technical High School. He makes ship-models as an avocation, but this one came in handy for the Tech Columbus Day program conducted by Miss Mabel M. Stacey, dramatic director, in 1925.

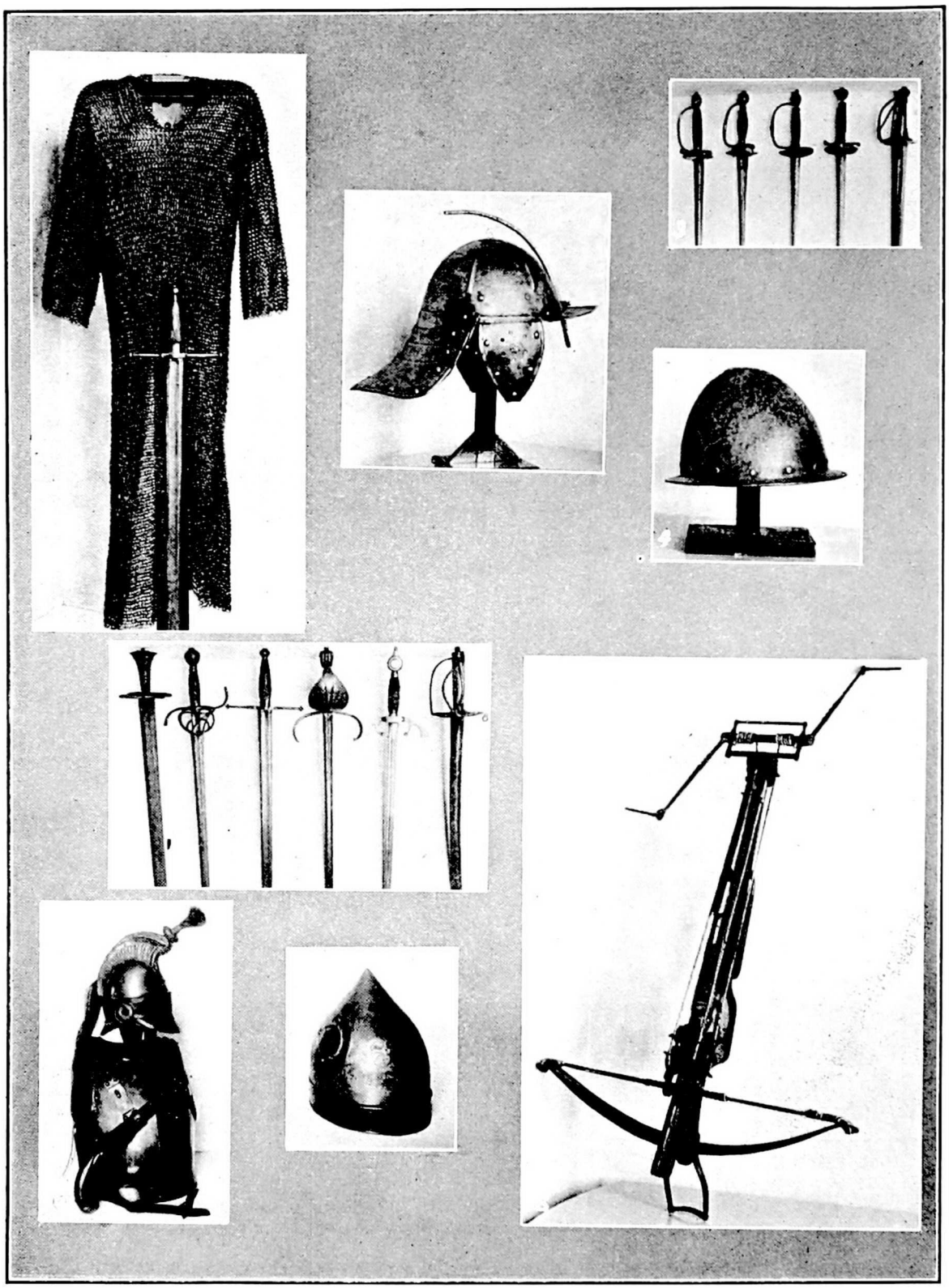
Collection of The Buffalo History Museum



NOTICED AT THE SALON OF INDEPENDENT ARTISTS

At the top, "Daisies," by Mrs. William Denny; center, "The Beechwood Stream," by Fred Pearce; bottom, "The Four Sisters," by Evelyn Ivy

Collection of The Buffalo History Museum



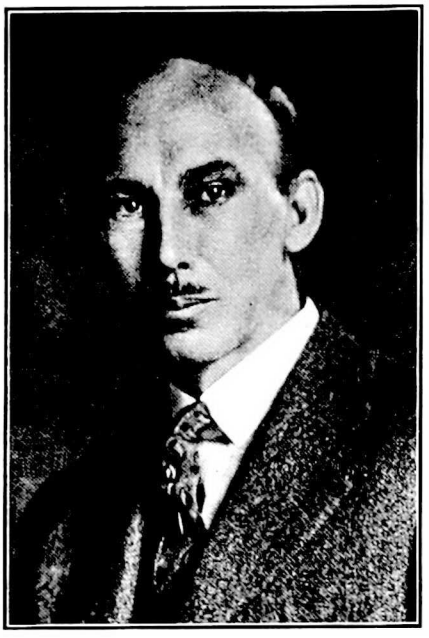
SOME INTERESTING PIECES OF HISTORICAL FIGHTING GEAR

A remarkable private collection of armor, offensive and defensive, is that of Robert W. Bingham, curator of the Buffalo Historical Society. No. 1—Hauberk, chain mail, late Sixteenth Century, Europe. No. 2—Burganet, Seventeenth Century (about 1620), England. No. 3—Swords. Left to right, French epee, about 1770; French epee, about 1720; Spanish court sword, 1790; Italian court sword, 1740; broad sword, Solingen, 1620. No. 4—Spanish cabasset, late Sixteenth Century. No. 5—more swords—German sword, Fifteenth Century; Spanish long sword, 1490; Italian sword, Sixteenth Century; Italian rapier, end of Sixteenth Century; Italian rapier, end of Sixteenth Century; German sabre, early Eighteenth Century. No. 6—French cuirassier's armor, First Empire. No. 7—German helm, Fifteenth Century. No. 8—Windlass cross-bow, end of Fifteenth Century, Flemish.

Collection of The Buffalo History Museum

Arms, Armor and the Collector

By ROBERT WARWICK BINGHAM
Curator, Buffalo Historical Society



ROBERT W. BINGHAM
(McGeorge photo)

THE collector of armor and contemporary arms has comparatively few competitors in this country. The reasons are obvious; the scarcity of good specimens and until recent years the lack of knowledge, pertaining to the art of the armorer.

The connoisseur not only must search for the few specimens that have filtered through from Europe or have been offered for sale by a fellow collector, but also he must guard against the countless spurious copies that have been manufactured in the European countries. This is particularly true of the swords; the blades of the famous maker Andrea, who worked in Ferara during the seventeenth century, have been many times outnumbered by the forgeries and copies that originated at the forges of the Solingen smiths. These forgeries bear the name of Andrea, although occasionally the smith, who forged the bogus blade, added his own private mark, but more often this was omitted.

Some few swords, with claims attached as genuine Andrea blades, are scattered among the private collections and some of the museums, throughout the country. Very few of these, I regret to say, are in my opinion, genuine blades. The finely tempered blades of this famous smith can, by using strength, be bent so that the point nearly touches the hilt, and with all its flexibility possesses sufficient stiffness to stand the cut and thrust of battle.

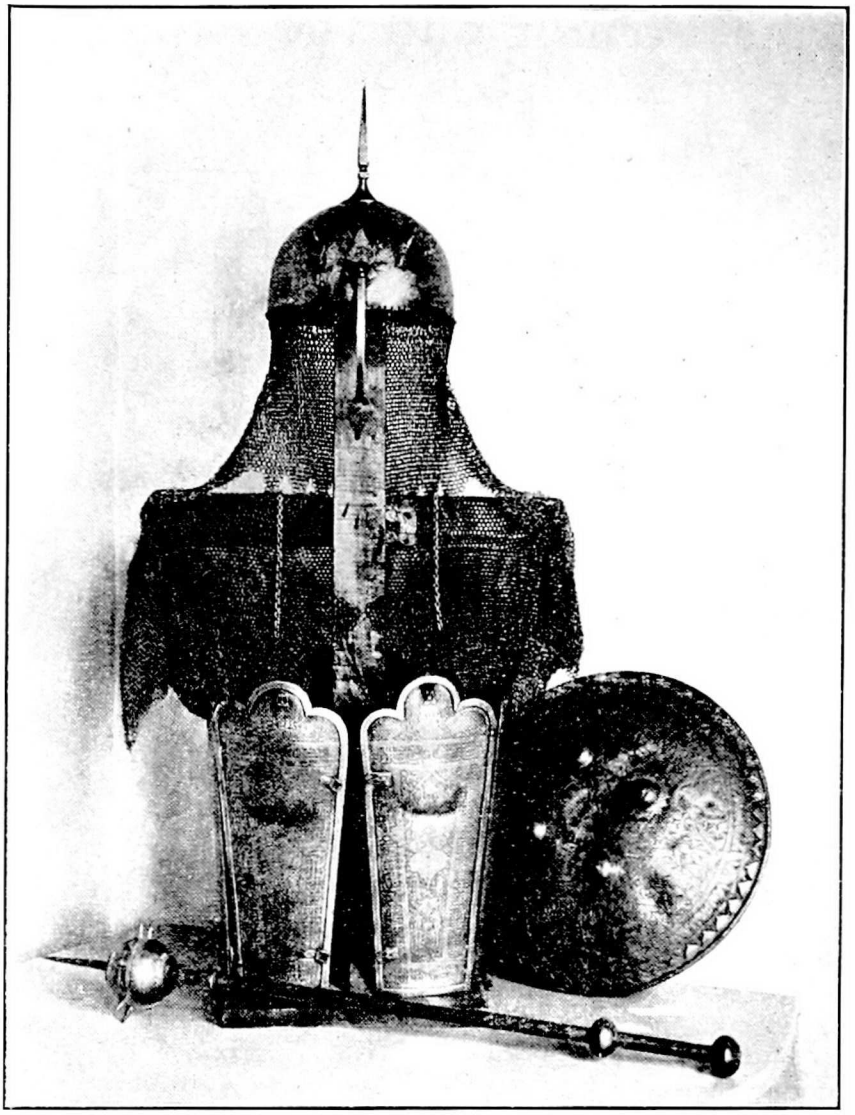
The collector must acquaint himself not only with the forging, the quality of steel and the design of the different periods, but he must, as well, make an exhaustive study of the marks of the armorers. These marks are the private seals or signatures of the masters and serve to further the identification of many specimens.

The origin of protective armor is obscured in the dim past. It is possible, that Neanderthal man soon found that the skins of the slain wild beasts besides giving warmth to his body from the cold winds offered a protection from the points and cutting weapons of stone with which his enemies were wont to contest his rights in battle and thus the first armor was born.

During the period of the Cro-Magnon man, the skins of animals and even the cuirass and helmet of woven fibre are a possibility. The Neolithic period undoubtedly saw woven fibre armor which seems to have been used almost universally among peoples using weapons of stone. Chaplain writes of having seen this form of protection in use among the Iroquois Indians and it is known to have been used quite extensively by the ancient Assyrians and Egyptians. Although none of this armor survives, the type used by the Kanakas of Hawaii is still available to collectors. A woven fibre cuirass from Hawaii, possibly not unlike the form used in prehistoric days, may be seen in the Museum of the Buffalo Historical Society.

About six thousand years ago, copper began to supplant stone for implements and soon the metal called bronze was created. In archaeological excavations, almost universally, bronze scales are found. These were sewed to hide or quilted jackets, and,

Collection of The Buffalo History Museum



THE HARNESS OF A PERSIAN WARRIOR

(In the Robert W. Bingham Collection)

A suit of Persian armor of the late Seventeenth Century—unchanged in any essential particular since the days of the Crusades. The separate pieces include the casque with camail, the chain mail hauberk, corslet, rondache and mace.

with bronze helmets, formed the defensive armor of the Egyptians and others of the ancient peoples.

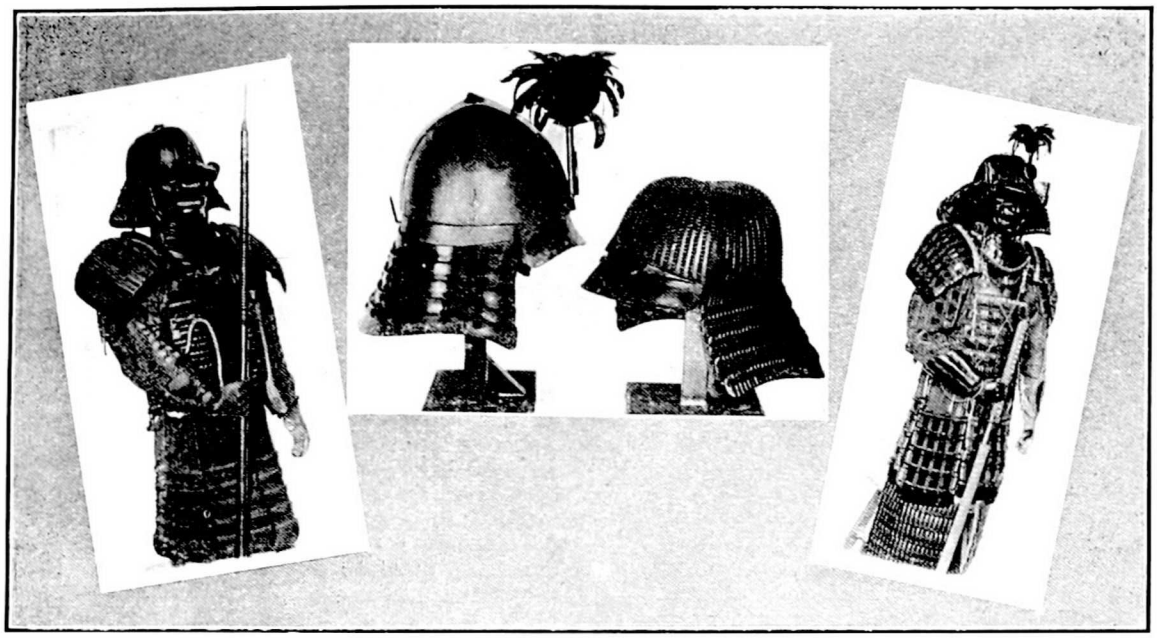
The Greek hero of the Homeric period wore as a defense in battle, a helmet or casque of bronze ornamented with a fan crest of horse hair, a cuirass of bronze, tooled and fashioned in representation of the human chest and long greaves which Boutell states were "of a metal not unlike our pewter." Their chief defense seems to have been their enormous shields which covered the warriors from feet to chin. Although apparently unwieldy, this served as an excellent defense considering the fighting weapons of the time. As the mode of fighting changed, the size of the shield decreased and in the fifth and sixth centuries B. C. the greaves were made of bronze.

The armor of the Roman soldier of Trajan's period appears to have been of banded iron fastened to heavy leather straps and the close fitting helmet with ear tabs, that is pictured on Trajan's column. Circular plates of iron, also scales, both of these sewed to jackets of leather, are also apparent. These with the shield made up the defensive armor. The chief weapon of offense was the well known short Roman sword.

The arms and armor of these ancient periods are practically unacquirable for collections. Occasionally a Roman sword will be offered, a Greek arrowhead of bronze, or bronze armor scales. Some excellent examples of these ancient cuirasses of bronze and also the helms may be seen in the foreign museums and some specimens are in a few of the Art Museums of this country.

The early centuries in Europe saw the Goths equipped with a jacket of hide and a casque of wood covered with leather, studded and reinforced with

Collection of The Buffalo History Museum



JAPANESE ARMOR

(In the Robert W. Bingham Collection)

Mr. Bingham's collection of armor is by no means limited to European specimens. In the group above are, No. 1—A complete suit of Samurai armor of the Fugiwara family, Tokuwaga period—about 1650. No. 2—Left, Samurai casque of the Tokuwaga period, about 1700; right, Samurai casque, gold lacquer on steel, insignia of the Todo family, Tokuwaga period, Seventeenth Century. No. 3—A complete suit of Samurai armor, Fugiwara family, Tokuwaga period, about 1750.

iron. Soon the leather jacket became reinforced with scales of either boiled leather or metal.

In early defense armor, chain mail plays a very important part; with marvelous ingenuity these hauberks, camails and different body defenses were formed, each link joined to its four neighbors and separately riveted. This type of defense is found throughout the entire armor-wearing peoples and the chief trouble the collector encounters, after he has secured his find, is the separation of the European and Oriental examples. The warriors of the Oriental countries used this type of defense well up into the last century, while in Europe it had passed into a secondary defense in the fourteenth century and disappears after the seventeenth. Chain mail was worn over a quilted jacket or gambeson; for although its closely riveted links offered defense against a sword thrust, it was poor protection against the crashing blow of a mace or battle axe.

The Norman of Hastings wore a long hauberk completely enveloping the head and body to the knees. This with the conical headpiece and shield made up his defensive armor. His weapons of offense were the two-handed sword, the battle axe, spear, and the long bow. The latter weapon was fatal to the Saxon King Harold.

This type of armor was also predominant during the Crusades. It included complete leg, arm and foot covering, a hauberk of mail, and the iron basinet or helm. The hauberk was covered with the loose fitting surcoat embroidered with the cross.

The writer has been able to acquire a few specimens of this interesting defensive armor including a hauberk composed of large heavy links, each riveted as before mentioned. This hauberk would cover a man from his head to below his knees, and although not fashioned quite early enough for the Crusades, it belongs to the period shortly after. A gauntlet of chain was a later acquisition. This was sewed to a leather mitten. The leather of course has long disappeared. Two shirts composed of smaller links, one of these European, and the other Oriental, also numerous camails attached to helmets, compose my results in the chain mail search.

As the offensive weapons changed, the chain mail became reinforced with plates and bands of steel. So at the beginning of the Fifteenth Century we find the narrow-waisted cuirass, short coat of mail before mentioned, and the plate arm defenses and leg armor. The gauntlets are of boiled leather, reinforced with steel. The basinet with camail is still worn, but supplemented by a heaume or heavy helmet. The sollerets or foot coverings are long and narrow. The offensive arms are the two handed sword (one of which graces the author's collection), and dagger with a rounding guard. To this period also belongs the beautiful war or hunting horn made of ivory or horn ornamented with carvings and gold, silver or bronze mountings. Several years ago I was fortunate enough to acquire one of these treasures of horn and bronze to which are attached the heavy bronze chains for attaching to the belt. Such a horn might have adorned the belt of a Roland or an Oliver.

By the middle of the Fifteenth Century the basinet with the camail and also the heaume had disappeared. This is also the period of the chapel de fer, the small salades used by the archers and the

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knightly helmets with the heavy visors. The defensive arms were the lances, swords, war hammers and maces. At this time the heavy cross bow was in use, wound by the means of a windlass and shooting the heavy bolts or quarrels with iron heads. Here was truly the age of chivalry and romance! As I am writing this article, my eyes can rest on a huge windlass cross bow of Flemish make, one that in all probability served its former owner well on many a field of Flanders, long ago. Close beside this bow stands a smaller cross bow, a prodd or "crossbow, a jalot," for shooting a pellet of lead; this bow dates from the late Sixteenth Century, being somewhat younger than its more lusty companion. An iron mace and battle axe, both richly chased, and two rondaches or circular steel shields are in close proximity.

In the Sixteenth Century what is known as the Maximilian period, so named after the Austrian Emperor Maximilian I, who reigned 1493 to 1519, occurred. The points and ridges of the earlier armor were rounded off, the sollerets blunted and the armor in general was fluted and engraved to a great extent. To this period belongs a great deal of the armor that is available at the present time. In the author's collection is a beautifully etched suit of this period. The breastplate, armet, arm defenses, tassets, and leg defenses are all elaborately engraved.

The Seventeenth Century saw the development of firearms and armor gradually became heavier and then was discarded, piece by piece. The year 1700 saw the disappearance of complete armor except as ceremonial attire.

The armor collection is always rounded out by the offensive weapons, as many of these are real works of art, exquisitely tooled sword pummels and chased blades, also chased polearms, maces and axes. My fortune has been to acquire many of these weapons, several worthy of mention—a Spanish long sword fashioned about the year 1490 in Toledo, a true Toledo blade, such as Cortez or Pizarro would have carried; two long rapiers, blades that Camille Agrippa himself would have envied; two beautifully tooled, silver hilted swords, sharp pointed triangular blades, such as so often graced the "Field of Honor" in the early Eighteenth Century.

During the period of settlement of this country the English burganet, sometimes called the "Cromwellian Lobstertail," and the Spanish Morion and Cabasset, all were frequent visitors, and so doubly interesting to an armor collector, who is also an American.

Armor has been retained by most of the European countries, in the branch of the service known as the Cuirassiers, although of late years it is used for ceremonial purposes only. The most notable of these are the French and German Cuirassiers. The breastplates are exceedingly heavy and the French helmet, on account of its enormous crest, very clumsy. The writer acquired three of these suits. One was used by a Cuirassier of Milhaud at the fatal charge at Waterloo, another was formerly the property of a soldier of the Imperial Guard of Napoleon I, while the third was worn by a member of the Imperial Guard of the old German Empire. This cuirass received the ball of a French needle fire Chassepot rifle, at Sedan. The shot struck full in the center of the chest and while it must have given the wearer a severe jolt, it did not penetrate the breastplate.

A full account of the varying changes in arms and armor through the ages would consume the space of several volumes and many hours of writing. The available treatises on this subject are comparatively few and the majority are of English or French origin.

Through the period of my study and collecting I have acquired several full suits of armor, many half suits and helmets, besides innumerable offensive arms and accessories, that there is not available space to describe. Of course the fundamental benefit is the historical knowledge derived from this field of collecting. This I believe is considerable.

Some armor collectors including the writer acquire as a side issue to the European, a passion for the beautiful armor and arms of the Japanese. These, while not as valuable as the European, have a charm of their own. The ancient Samurai, that is the military caste of old Japan, took great pride in their armor and weapons. The armor is much lighter than the European, giving the warrior of Nippon more nimbleness of foot; and is also more elaborately trimmed with gold dragons, inlay work and colored cords. It is usually composed of either steel, lacquered, or boiled leather, covered wtih the same material. The casques are very strong and heavy, and are usually surmounted with plumes, and the great mon or crest of the overlord. The sword of Japan is too well known to be further described here. It is sufficient to state that the best Japanese blades rank with the greatest of all times. Four of the suits and one of the great two handed swords (the soul of the Samurai) and numerous other arms, acquired by the writer, are at present on exhibition in the Museum of the Buffalo Historical Society.

Armor has long been classed with the great works of art. In the Middle Ages the great armorer was as much revered as the artist and it is also true that among the finely etched and embossed suits of armor will be found the designs of some of the greatest artists of the period. So he who collects and preserves for future generations the creation of one of the great armorers, performs perhaps as great a service to art as he who finds and brings to light one of the works of Raphael or Rubens.

Collection of The Buffalo History Museum

The Spaulding Collection of Blue China

A Recent Gift to the Buffalo Historical Society

By ADA WALKER CAMEHL

(Copyright, 1926, by Ada Walker Camehl)

BOSTON COMMON AND THE STATE HOUSE

One of the numerous beautiful designs in the Spaulding collection of Blue China at the Buffalo Historical Building

THE City of Buffalo, through its Historical Society, has recently been enriched by a gift of unique historical importance. Mr. Samuel S. Spaulding, one of the city's foremost citizens, has presented to the society a collection of upward of three hundred pieces of pottery upon which are pictured early scenes in American history. This collection was made in the New England States by Mr. Spaulding and his wife. It is now on exhibition in the east room of the Museum of the Buffalo Historical Society, arranged in four large glass cases which have been specially built for its display.

These dishes—platters, plates, pitchers, etc.,—are of English manufacture of a century and more ago, known to collectors as Historical Liverpool and Staffordshire. They were made in the city of Liverpool and in the Staffordshire County of England by potters who, immediately after the close of England's war with her American colonies, known to us as the War of the American Revolution, thought to stimulate trade with the new-born Republic by sending overseas tableware for daily use bearing pictures of our gallant army and navy heroes, our public buildings, our natural scenery, even of our recent victorious battles. Great quantities of this ware came over in the sailing vessels of the period and were sold for such small sums to the housewives of the New England seaboard that scarcely a family of our ancestors was without its set of English dishes. For not of costly porcelain are they, but of the common clay found in the neighborhood of the English potteries.

These old potters, as may be seen in the Spaulding collection, had an eye for decoration as well as for trade, for beautiful indeed are the specimens that have come down to us in their deep rich blues, their clear pinks and greens, and delicate mulberry. Some of these views were drawn from the imagination of the artists employed in the potteries, while the greater number are faithful reproductions of sketches and paintings done by travelers in this country or by artists sent over to the new land to obtain them.

About three hundred years of our history may be roughly traced in pictures upon this ware. We look upon Christopher Columbus and his companions, landing upon our shores from the three caravels, and welcomed beneath palm trees by native Indians. Another plate and a pitcher bear another landing scene: the rockbound coast of New England, where-

Collection of The Buffalo History Museum

upon are stepping passengers from the Mayflower, anchored in the distance. Carver, Bradford, Winslow, Brewster, Standish, are the names written upon Plymouth Rock, and they too are welcomed by still other Indian natives. Coming down the years, here is a third landing scene. It is General Lafayette landing at Castle Garden, New York, in the year 1824, the dishes tell us, with galloping marshals and salvos of guns to welcome him as he steps ashore from one of our newly invented steamboats. William Penn's famous treaty with the Indians is depicted as it took place underneath the old elm tree on the river bank near Philadelphia, that treaty which "was never sworn to and never broken." What thrilling adventures of our early settlers these pictures call to mind!

Like the older countries of Europe, from which our pioneers came, the new Republic of the West must have its heraldic insignia, and this too was put upon the tableware of the day. Several potters, particularly those of Liverpool, used the Coat of Arms of the United States as a decoration, and on their pitchers and punch bowls may be seen the familiar bald eagle with the escutcheon on his breast bearing the Stars and Stripes of the newly adopted flag. In one of his talons is an olive branch, while the other grasps a bundle of thirteen arrows, branch and arrows denoting peace and war. Each new state also had its Coat of Arms, three of which are to be found on blue plates in this collection, those of South Carolina, New York, and Rhode Island. A careful study of these designs will reveal the natural characteristics of the states. For example, our own state's Arms depict the Hudson River with the sun setting behind the Highlands; above is the heraldic eagle, while Liberty stands on one side as a supporter, and on the other is Justice holding her sword and scales. South Carolina's emblem presents a single palmetto tree, while Rhode Island's has an anchor prominently displayed.

Upon one of the cream-colored, melon-shaped, black-printed Liverpool pitchers, in which, by the way, this collection is very rich, may be seen one of the first maps of our country. It is an instructive study. There is the Atlantic seaboard heavily lined from Canada to Florida, with the names of cities and towns thickly printed against it. A few of the states are designated, and the indefinite region to the west, stretching from Canada in the north to the Gulf of Mexico in the south, is labeled "Louisiana." Beyond this lay the unknown. Washington and Franklin are on either side of the map and above it is our flag.

A beautiful blue platter in this collection presents a view of Niagara Falls from the American side, while upon a blue plate one may see the famous Table Rock which overhung the Horseshoe Fall, and which in the year 1850 fell without warning into the gulf below. To look upon these natural wonders of the New World was the object of the "Grand Tour" of the Europeans of that day.

In spite of the recent differences, our victorious battles, our war heroes, and our new Presidents were given honored places upon British pottery. George Washington appears in portrait medallions upon Liverpool pitchers together with such fulsome inscriptions as the following: "His Excellency, General George Washington," "Deafness to the ear that will patiently hear and dumbness to the tongue that will utter a calumny against the immortal Washington," "My Favorite Son," "Union to the American People." On one pitcher we read:

"As he tills you rich glebe
The old peasant shall tell,
While his bosom with Liberty glows,
How your Warren expired, how Montgomery fell,
And how Washington humbled your foes."

There are sketches of Washington on horseback, and others on the lawn of his home at Mount Vernon. The actual Battle of Bunker Hill is pictured in the bottom of a blue vegetable dish, while the Surrender of Cornwallis decorates one side of a copper luster pitcher. At Washington's death, the English artists outdid themselves in their efforts to portray the nation's sorrow. In their "Monument" and "Apotheosis" designs are presented "America in Tears" and "Washington in Glory," together with the appropriate mourning decorations of that day. Benjamin Franklin, too, came in for a large share of appreciation by the potters, for he wrote home from England at the time: "My face is as well known as that of the moon." Several of his homely maxims are also preserved upon plates and pitchers, such as the following on one of these Liverpool specimens:

"Let the wealthy and great
Roll in splendor and state,
I envy them not I declare it.
I eat my own lamb
My own chickens and ham,
I shear my own fleece and I wear it.
I have lawns, I have bowers,
I have fruits, I have flowers,
The lark is my morning alarmer.
So jolly boys now
Here's God speed the Plough,
Long life and Success to the Farmer."

The War of 1812, which was partly fought on our Great Lakes, provided another group of historic sketches, a series of plates and pitchers presenting portraits of the heroes of that war and drawings of their ships in action. Here are Isaac Hull, General Pike, James Lawrence, Oliver Hazard Perry (whose bronze figure looks out from our city Front over the scene of his victories), General Jackson, Commodore Bainbridge, Stephen Decatur, Jacob Jones, in portraits; and, in spirited drawings: "The Battle of Lake Erie," "The Wasp Boarding the Frolic," "The Wasp and the Reindeer," "Hornet Sinking the Peacock," "Macedonian and United States," "Enterprise and Boxer," "Commodore Preble Attacking Tripoli," "L'Insurgant and Constitution," and "Macdonough's Victory on Lake Champlain."

Upon a beautiful Liverpool pitcher ten inches high, known as the American Militia Pitcher, is a colored print of a militiaman in uniform, together with several legends, among them one which has a familiar ring: "Peace, Commerce and Friendship with All Nations, Entangling Alliances with None."

An event of first importance to the new country, the first centenary of which has since been celebrated, was the opening of the "Grand Erie Canal," the first great work in the world, old chronicles say, to be executed without the aid of slave labor. The English potters sent over many sets of tableware

Collection of The Buffalo History Museum

picturing this canal, and in this collection nearly the entire course of the "big ditch" across New York State may be traced. First, there are the "Eulogy" plates, with miniature canal boats in the border design, and in the center this inscription: "The Grand Erie Canal, a splendid monument to the enterprise and resources of the State of New York, indebted for its early commencement and rapid completion to the active energies, pre-eminent talents and enlightened policy of DeWitt Clinton, late governor of the state."

Of particular interest to us is the "Erie Canal at Buffalo" design, of which there are two examples in this collection, one printed in pink and the other in blue. In it one may look upon our own harbor and its quaint shipping and docks of a hundred years ago. Rochester offered a difficulty to the early engineers in its river, and beautiful dishes commemorate the successful carrying of the water over the Genesee in that city. The photograph of General Lafayette appears upon some of these Aqueduct Bridge at Rochester designs, for he was a guest of our nation that year and an interested participant in several historical celebrations.

The "Utica Inscription" plates also bear canal boats in the border design and in the center these words: "Utica, a village of the State of New York —thirty years since a wilderness, now (1824) inferior to none in the western section of the state in population, wealth, commercial enterprise, active industry and civil improvement."

Another aqueduct carried the canal at Little Falls over the Mohawk River, and this too may be found pictured upon the blue tableware. At Albany, the canal enters the Hudson River, and here may be seen two of the old-time canal boats at the dock, one of them being one of the passenger steam packets that revolutionized travel, the journey across the state from Buffalo to New York being made possible in them in the short space of six days and at a cost of about eighteen dollars. It was such a rapid rate that one old gentleman of the day, after completing the journey in safety, penned these lines to a friend: "Commending my soul to God, and asking His defense from danger, I stepped aboard the canal boat and was soon flying toward Utica."

The principal structures of our young cities were sketched and reproduced in larger quantities of dishes. Some of these buildings are standing today. The Capitol at Washington appears on the platter as it did not long after the British had burned it in the War of 1812, before the great dome was built and before the two wings were added. The President's House, as the White House was then known, is a plain stone structure with the entrance at the south portico, before the change to the north side was made. The old City Hall in New York looks today just as it did when General Lafayette made the remark that it was the only building in the city "worthy of consideration." Its marble has turned a deeper ivory perhaps, but at its back may be seen the plain stone facing, for in the opinion of the builders the city never would grow beyond the Commons which it faced.

Interesting indeed are the views of our first colleges, for education went hand in hand with the clearing of the land—Harvard, Columbia (then King's College), Yale, University of Baltimore, Transylvania University in Lexington, Kentucky. The city of Boston was well-known to the early English, and these ceramic leaves of history preserve views of its State House, its Common, its churches, dwellings and warehouses. This legend decorates a Liverpool pitcher in this collection: "Success to the crooked but interesting town of Boston." Its opposite side bears these lines, evidently penned by a sentimental tourist as he strolled the city's tree-lined streets:

"I knew by the smoke that so gracefully curl'd
Above the green elms that a cottage was near.
And I said if there's peace to be found in the world
The heart that is humble might hope for it here.

"Ev'ry leaf was at rest and I heard not a sound
But the woodpecker tapping the hollow beech tree.

"And here in this lone little cot (I exclaimed)
With a maiden attractive to heart and to eye,
Who would blush when I praised her and weep if I blamed,
How blest could I live and how calm could I die.

"Ev'ry leaf was at rest and I heard not a sound
But the woodpecker tapping the hollow beech tree."

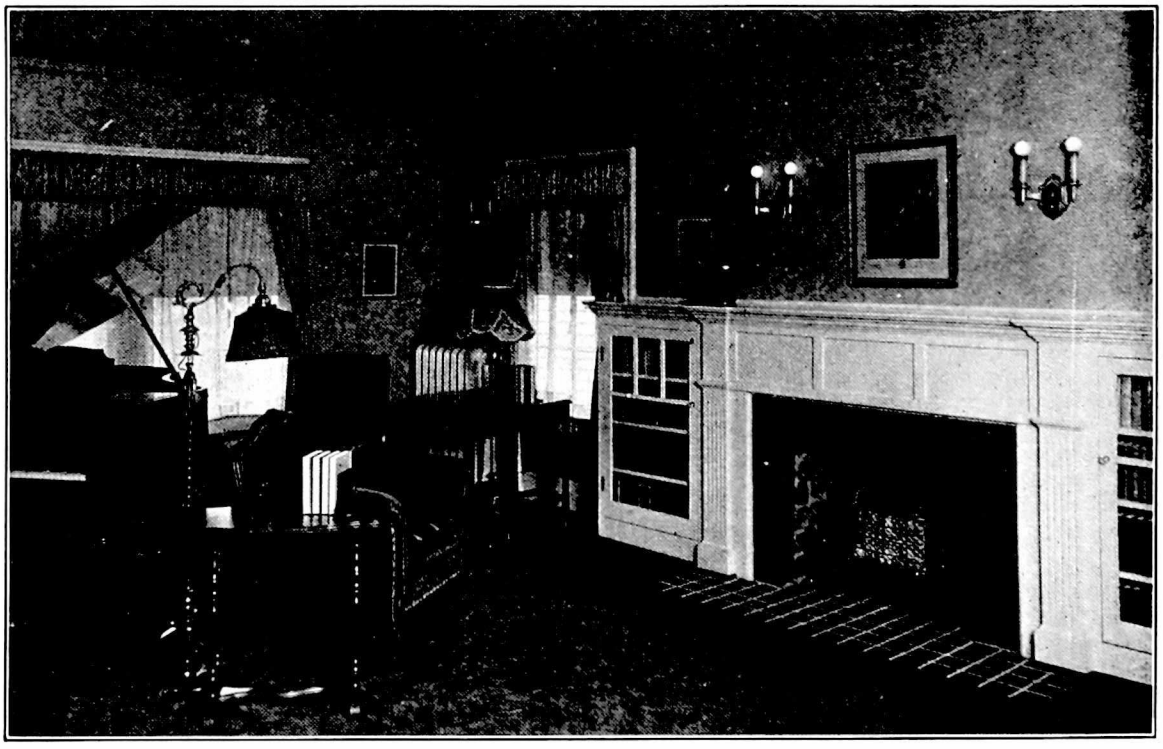
The so-called "States" design is of historical importance, for in its circle of links are written the names of our first fifteen states, Kentucky and Vermont having joined the Union just before the pottery was made. The new modes of locomotion by land and water are to be seen in the pictured steam locomotive of the Baltimore & Ohio Railway and that of the Mohawk & Hudson; as well as in the small steam vessels which plied the Hudson and other rivers.

In addition to its American views, the Spaulding collection comprises other specimens of early English ware of interest to the lover of ceramics. There are blue prints of General Lafayette's French home, La Grange, an imposing mediæval chateau with towers and a moat; of the Cadmus, the sailing vessel which brought him on his last visit to these shores, and sketches of several Biblical subjects. There are several reproductions of Sir David Wilkie's paintings which were the vogue in the London of a century ago, homely, story-telling interiors of humble cottages. A few of the illustrations of the poem, "Doctor Syntax and His Tours," as well-known and popular a fictitious character and filling much the same purpose of entertainment as the drawings of Walt and Skeezix in our daily papers today, may here be seen. Cervantes' novel, "Don Quixote," was illustrated by an English artist and the sketches put upon blue pottery, two of which are included in this collection.

There are also several Toby jugs which resemble jolly old innkeepers, a number of round-handled hunt pitchers, as well as pieces of the salt glaze and tortoise shell ware of Thomas Whieldon which are among the earliest output of English potteries. And a Masonic pitcher of yellow Liverpool declares:

"The world is in pain
Our secrets to gain,
But full let them wonder and gaze on,
For they ne'er can devise
The word nor the sign
Of a free and accepted Mason."

Collection of The Buffalo History Museum



IN THE BUFFALO NEWS BEAUTIFUL HOMES SHOW

(Kennedy photos)

Above is shown a view through the living room into the dining room of home in Kensington Avenue. Below, a corner of the living room of home in Admiral Road.

Collection of The Buffalo History Museum

The Creative Gift of Alex O. Levy

By FRANCIS B. FRAZEE

"CHECKERS"

(From a painting by Alexander O. Levy)

IT was Ralph Waldo Emerson who declared that, "Nothing great is ever achieved without enthusiasm." And that eminent authority, Noah Webster, defines that elusive word enthusiasm as "ardent or imaginative zeal."

Were one to seek through a veritable vocabulary for a phrase pertinent to Alex. Levy, his work and his indomitable spirit, one could find none more fitting than "Imaginative zeal." And that rare coupling of imagination and the zeal of achievement has won for this Buffalo artist the recognition in ever increasing measure of both Paris and New York.

Peyton Boswell, former editor; McCormick, present editor of International Studio; Ralph Flint, Lula Merrick and other leading New York art critics have commented so authoritatively on the merits of Levy's work of the last few years, his New York exhibits have won him such recognition that it wold be gilding the lily for a Buffalo fellow associate to add to what metropolitan judges have acclaimed.

Rather is it of Levy, the creative artist and Levy the ardent devotee to his chosen field of expression that this article would speak.

An English biographer once wrote of Charles Dickens that his London was so real to him, so dear, that one might almost expect that at night his very statue would descend from its pedestal and wander the streets of London. I have more than once been reminded of that last remark of Dickens' biographer, as I have chanced to chat with Levy. One day, forsooth, a dingy row of city tenements has been his inspiration; another a group of peaceful old women at their needlework; again the skyline of Manhattan. But whether landscape or people, Levy's canvasses are vibrant with the life which his own originality brings to the subject.

And here I touch on what is to me the distinctive quality of Levy's work. To him the subject is but the theme on which the artist's fancy plays. To some artists a tree is a tree and nothing more. To Levy a tree is an effect—an emotion in the human soul.

And so it is with his portraits. I remember a portrait he showed me one day. I knew the subject intimately. And as one who carries a mental picture of the lineaments of a friend, I expostulated. I shall not forget Levy's characteristic rejoinder, "I can only paint her as I see her."

Art to this Buffalo artist is a means to an end, the expression of his own innermost feelings inspired by the subject. Is it any wonder that Peyton Boswell writes, "In both (his portraits and land-

Collection of The Buffalo History Museum

"PORTERVILLE"

(From a painting by Alexander O. Levy)

scapes) he reveals an individual viewpoint which gives his pictures a quality of their own." Or that critic of the New York Times who says, "There is something of enthusiasm in the imaginary landscapes by Alexander O. Levy that suggest these are his most loved compositions."

Just as Levy takes the utmost freedom with his subject, to bring forth impressibly a central dominant idea, just so does he utilize color to gain forceful, striking effects that remain as vivid impressions. One sees a growing tendency in Levy's most recent canvases to attain new dramatic heights through the use of color. Take for instances, his "Shawls," a painting, by the way, which possesses a vivacity and rhythm that lends it additional charm. All the rich color effects of the Orient, (and how the Far East loves color!) is to be found in this painting. And with that rare sympathetic faculty which Levy possesses of entering into the moods and spirit of his subject all the revelry of the feminine heart in gorgeous, colorful setting, is superbly brought forth.

Quite in contrast to this warmth of coloring in "Shawls" is Levy's use of color in another painting of recent date, "Boiling Sugar." Here all the lonesomeness and isolation and all the mountain vastness is brought forth in the black and purple which form a mighty background to the diminutive figures in the foreground. The towering dark crags through which the deepening purple of the hills shows forth the awesomeness of the canyon give one a depth of sympathy for those who live out their lives far from the madding throng.

How natural that the art critic of the Cincinnati Enquirer, where Levy held a one-man exhibit some months ago, should comment, "His canvases are modern enough to be invigorating. Above all, they are extremely attractive. His color is strong, clean and put on definitely, his brush work free and loose."

But the critic who merely sees technique and does not see back of that splendid technique the thing which is in the artist's mind's eye, has missed Levy's greatest attributes. For Levy lives his canvases in his own heart and soul before the concept of the picture dawns on him. Only then does he realize his artistic expressions in paint and oil.

Levy's range of subjects reveals both an amazing versatility and a love both of nature and humanity. It was almost startling to the writer of this article to read the comment quoted previously from the critic of the New York Times who stated that Levy's landscapes were his most loved compositions. One who has known him for some time would have been far more inclined to affirm that Levy's ready sympathy with humanity, his appreciation of life, young and old, brought his human canvases much closer to his heart.

Levy's painting, "Checkers," which is reproduced with this article is typical of his love of portraying common people of whom Abraham Lincoln so characteristically spoke when he said, "God must have loved them; He made so many of them!"

Collection of The Buffalo History Museum

"SHAWLS"

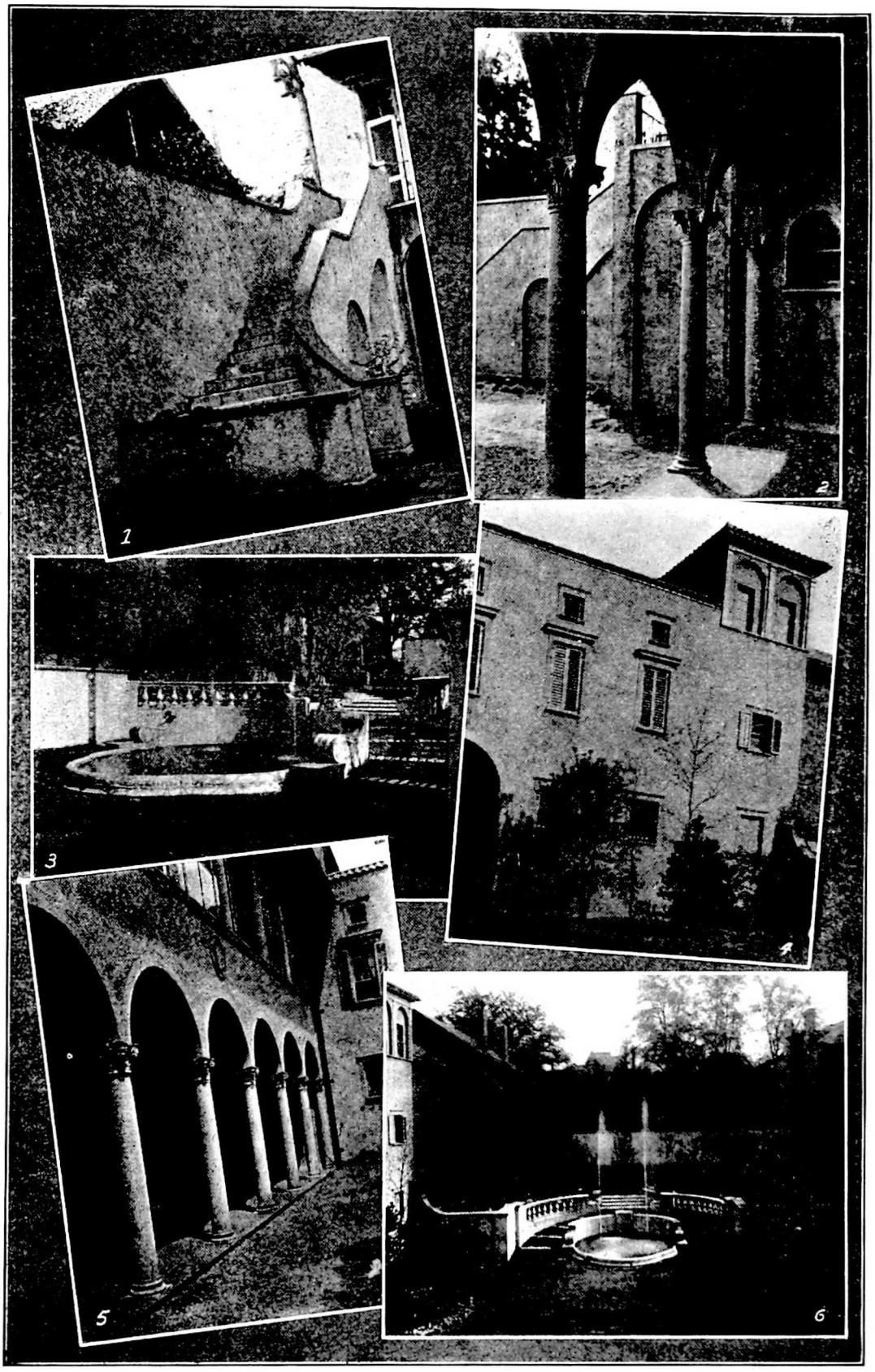
(From a painting by Alexander O. Levy)

Of such people spring "The Mountaineer," perhaps Levy's most famous canvas which won him widespread recognition by American and foreign critics. Of similar nature was "Seneca Street," painting of a group of little second-hand shops in Seneca Street in our own city, the scene appealing both to Levy's human and humorous sympathy with life.

Perhaps the impressions of youth and the influences of youth play the most important part of all in our life outlook. The very fact that Levy's earliest years were spent in newspaper drawing brought to him the realization that unless a picture stirred the emotions and left a vivid impression, it would lack strength and character. At the age of eight years he had won the first prize offered by a Cincinnati newspaper for the best drawing by a pupil of the public schools under the age of twelve. At thirteen years he was studying in the life class at the Cincinnati Art Academy under such well-known teachers as Nowottny and Duveneck. Still in his teens, he was in New York studying at the New York School of Art under Chase and Henri. The greater part of Levy's instructions have been in drawing. Aside from the instruction of Ossip Linde his painting is practically the result of his own experiments and ideas.

His two New York shows have been most favorably commented on as well as his exhibits in various independent shows. In 1924 he received the Fellowship prize at the Albright Art Gallery, for his picture "The Mountaineer."

Collection of The Buffalo History Museum

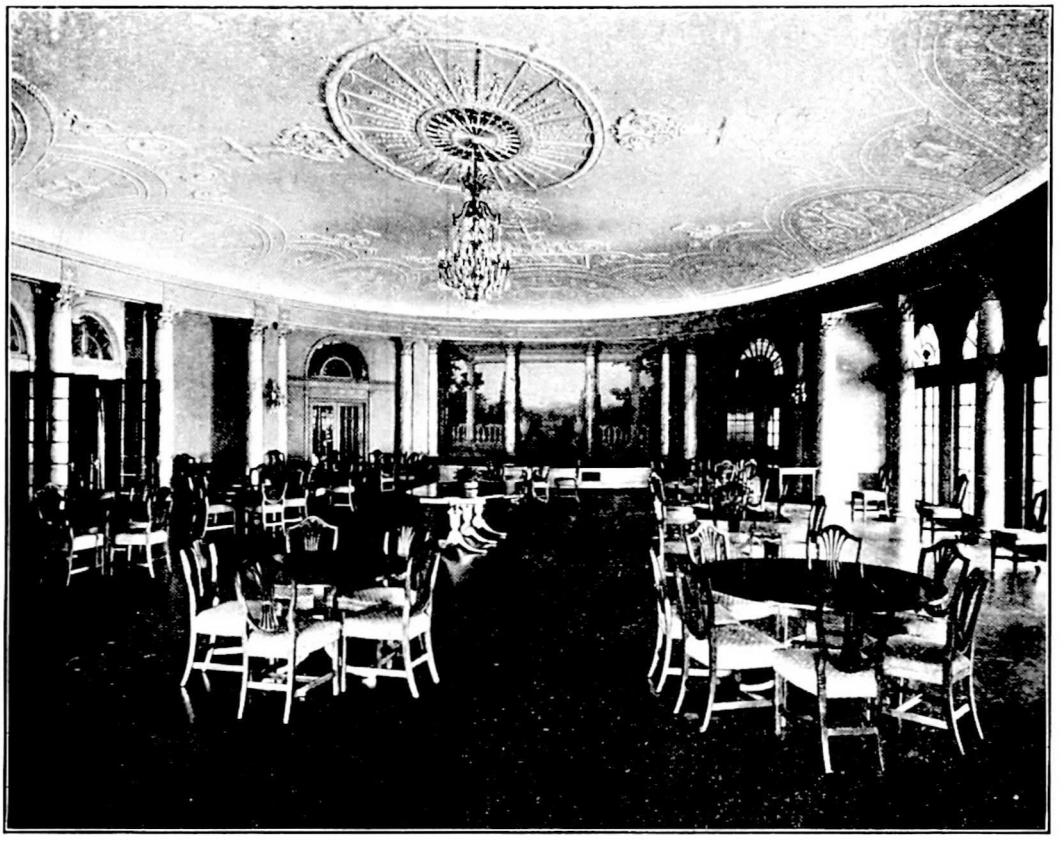


IN THE TWENTIETH CENTURY CLUB GARDENS

(Nos. 2 and 5 are Pohle photos; Nos. 1, 3, 4 and 6, Kennedy photos)

1—The staircase from the garden. 2—Staircase from the lower loggia. 3—The fountain and the field stone stairs leading to the rear garden. 4—The tower. 5—One of the lower loggias from the gardens. 6—A good view of the fountain, a gift of Mrs. Henry C. Rumrill, Jr.

Collection of The Buffalo History Museum

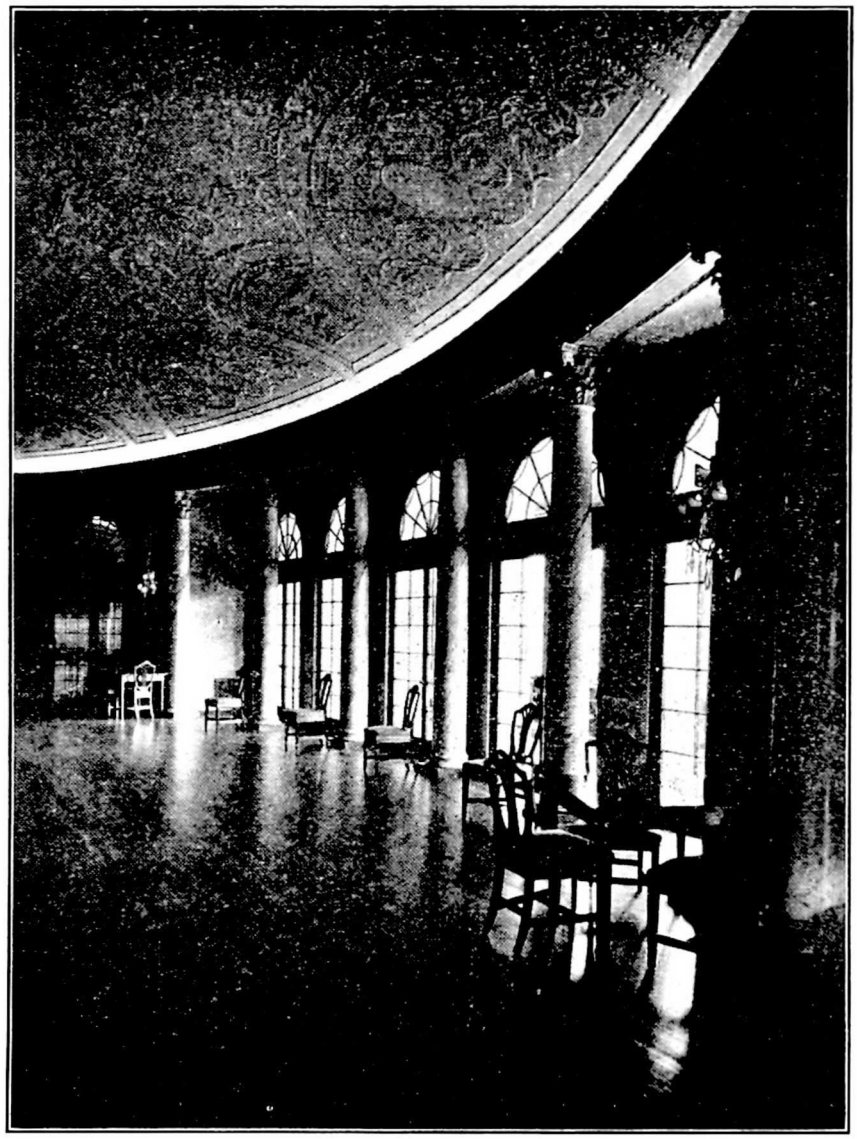


THE NEW BALL ROOM, LOOKING TOWARD THE PLATFORM

(Pohle photo)

An interesting view of the new Twentieth Century Club ball room showing something of the ceiling detail

Collection of The Buffalo History Museum



EAST LOGGIA FROM THE BALL ROOM

(Pohle photo)

The entire ball room is a feast of graceful curves

Collection of The Buffalo History Museum

"THE TOWN CLUB"

(From a painting by Volney A. Richardson)

The artist has followed closely the drawings of the architects, Messrs. Plumer & Mann, in this painting

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MARIAN DE FOREST

(Majestic photo)

President of The Buffalo Players, Inc., and Manager of The Buffalo Musical Foundation

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Community or Little Theatre—Which?

By LEE F. HEACOCK

THE BUFFALO PLAYERS' WORK-SHOP

A scene from "Lengthened Shadows," privately produced in 1925. In the picture are Lilla N. Herman, Jerome Collamore, Esther Buckley and Herbert L. Tumim.

WHATEVER may be the policy adopted by The Buffalo Players for next season—and it it expected that important changes will be announced presently—a review of the progress of the organization to date may not be without interest. Speculation as to the character of the possible changes in policy is widespread and varies all the way from the extreme exclusiveness of the Little Theatre idea to the extreme comprehensiveness of the addition of revues, vaudeville and minstrel shows. Despite the fact that the membership and attendance this year have been greater than ever before, the mounting budget still claims the absorbed attention of those who have sponsored the organization and it is believed that a radical change is in prospect.

The expense of maintenance of a large theatre is considerable, and the problem of keeping it filled or occupied profitably is a serious one. Looking at it solely from the standpoint of producing entertainment and inducing people to pay to see such entertainment, the appended table of comparative attendance since the organization was started in 1922 tells its own story of substantial growth. That is all a comparative table of attendances *could* tell. In the case of a cultural effort, however, this item by no means sums up the whole story—consideration must be given to the significance of the plays produced.

In order that the reader may not be misled, let it be said here that the writer approaches the matter as an advocate of the Little Theatre idea and the speculations presented herewith are written from that point of view. We do not, however, see anything objectionable in the Community Theatre idea so long as it does not smother the aspirations toward better plays which is represented by the Little Theatre movement. In fact, we are convinced that the Little Theatre movement consists very largely of graduates from the "home talent" ranks who sense the futlity of the present-day stage as a dramatic reflection of the life and thought of the period.

The moment a group organized to promote the Little Theatre ideal adopts the methods of the commercial theatre and permits its judgment in the matter of plays to be swayed by popularity or box office receipts as contrasted with significance in the play, it not only ceases to be identifiable with the

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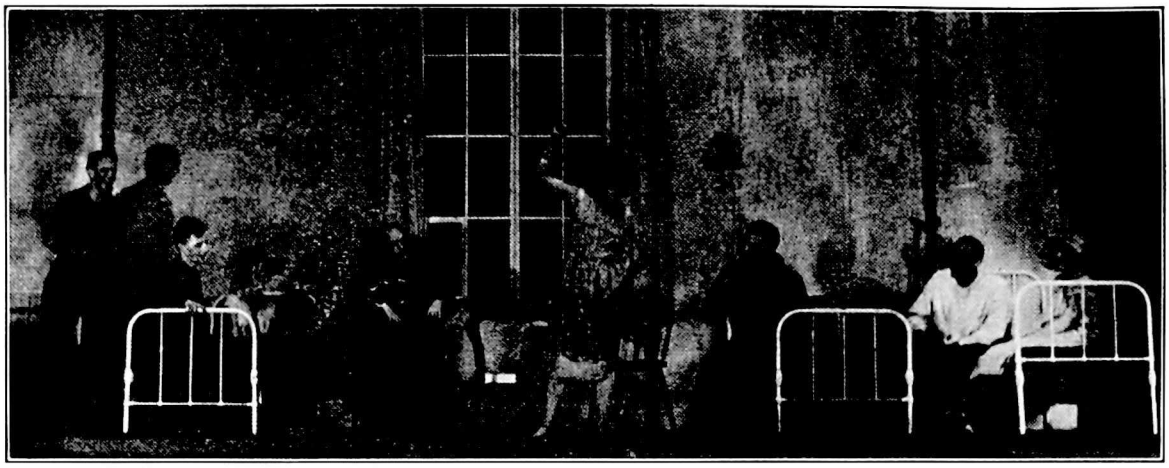

"THE FLAPPERS PAY THE BOYS A CALL"

(Majestic photo)

Scene from Episode I of The Buffalo Players' production of "Manna"

In the picture: Louis Fitts as "Slim;" Kevin O'Callahan as "Goofy;" Edith Natalie Stark as "Mazie;" David E. Day as "Peter Linden;" Eleanor MacVickers as "Peanuts;" Russell Hardie as "Nellie O'Brien;" Howard L. Volgenau as "Kelly;" Mrs. Charles Devine as "Frankie Martin."

Little Theatre movement, but also loses its avowed reason for existence. Paradoxical though it may sound, the "Little Theatre" group does not have to be small, and it is often true that the plays become popular—"Anna Christie," for example, or "Emperor Jones." The point is that the plays must be significant whether they are popular or not—popularity being just as negligible to the Little Theatre movement as significance is to the commercial theatre.

In any discussion of the activities of The Players, emphasis may well be laid on the fact that this organization is not, and does not pretend to be, a part of the so-called Little Theatre movement growing up in various parts of the country. In both "The Play Bill" and "The Cue," publications put out by The Players, this fact has been stressed—yet visiting speakers at gatherings sponsored by The Players invariably identify the work done by The Buffalo Players with the work done by The Dallas Players, The Carolina Play Makers, The Triangle Players, and others bent on artistic production regardless of the box office. To this source may be traced much of the misunderstanding of The Players and their work.

The distinguishing mark of Little Theatre enterprises is the complete elimination of box office influence, the insistence upon plays of a character to stimulate knowledge of and love for the drama as an art rather than as casual entertainment, and presentation of them by the best talent available for the various parts, with no particular regard for giving new people chances to take part. Community theatres, on the other hand, emphasize the popularity of the plays selected as evidenced by the box office receipts, accept no responsibility for the plays as educators in the art, and pride themselves on the number of new faces appearing in the casts.

As a matter of fact, The Players have tried to be both, and the result has been by no means unqualifiedly happy, either for the members or for the development of the drama in Buffalo. Straddling two horses at one time is likely to present many difficulties to the rider, as well as providing but an indifferent display of horsemanship. There are excellent reasons for the existence of Community Theatres and excellent reasons for the existence of Little Theatres; but the urgent needs which call each into being respectively are not the same, and can hardly, indeed, be said to have any kinship.

As a matter of fact the chief reason for the Little Theatre movement is the distressing state to which the public taste has brought the commercial theatres. If the public taste, then, is to be the determining factor in the choice of plays, as is imperatively necessary in community theatres, the result is likely to be simply a replica of the history of the commercial theatre, with this vital difference,—that the commercial managers are skilled in pleasing the public taste, while the amateur managers are not.

In the course of the year The Players have run the gamut from "Manna," an absurd compound of the hoakum of both screen and stage, to "Androcles," an intellectual treat, but which most of the participants didn't understand, winding up in a blaze of glory with "The Thief"—that happy combination—a well-chosen, well-directed, well-played drama, satisfactory to both parties to the eternal controversy. Rarely is this combination found; if it were always possible to have plays like "The Thief" there would be no division on the subject of plays.

At the inception of the organization the Little Theatre idea was emphasized, not only in the promotion campaigns and publicity, but also in the selection of the plays, which, barring "Mrs. Bumpstead-Leigh," had at least the merit of significance. Very soon, however, the desire for larger audiences made itself felt, an urgency which was promptly reflected in the character of the plays attempted. Out with O'Neill and Dunsany; hurrah for Cosmo Hamilton and George Cohan! Since then, barring an occasional tossing of a tub to the whale such as

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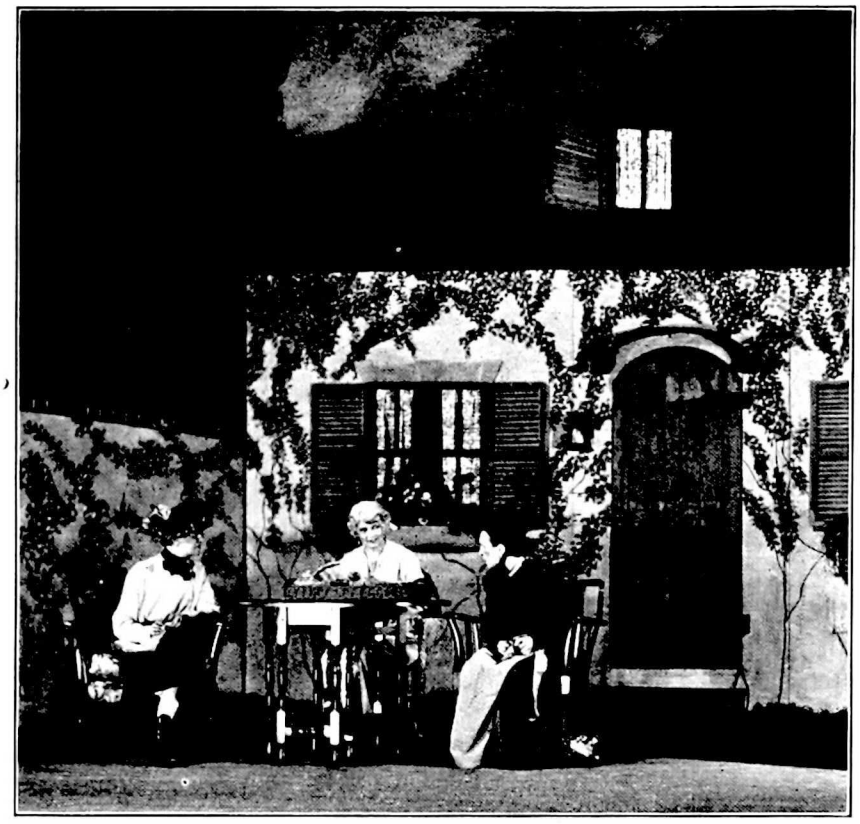

"WHERE DOES SHE GET HER SILK STOCKINGS?"

(Majestic photo)

Scene from Act II of The Buffalo Players' production of "Which One?" In the picture: Ida P. Wilson as "Mrs. Biddle;" Caroline Putnam as "Mrs. Morgan;" Esther Buckley as "Elfrida Cottle."

"R. U. R.," "Androcles," and "The Thief," the merry villagers on the green have been our guides and tutors in "the true art of the theatre" which The Players had undertaken to teach.

This method does as well as any other if the only object in view is to amuse casual audiences of people who are not particularly discriminating. A school run on the principle of letting the cut-ups and the calf-sweethearts range at will is likely to be popular with the students—save for the few who are bent on learning something. With these, interest in sophomoric waggery and adolescent sentimentality is likely soon to wane. Precisely in the same way, those who are interested in the development of the true art of the theatre are likely soon to tire of the endless hoakum which is the common preference of what Mr. Mencken so aptly calls "the booboisie."

Now in this review of the activities of The Players we have no mind to be censorious or even meticulously critical—given the same conditions to contend with, and an equal gift for management, the author of this chronicle might easily have pursued the same policy, in the main at least. Every pioneer effort must learn by experiment for itself; but having experimented, it would be the rankest folly to register only the results of the successful experiments, husning up and trying to forget the results of the unsuccessful ones. In reviewing the record of The Players to date we have in mind only the hope of arriving at some reasonable conclusions based on a sane interpretation of established facts. We have no interest in soothing those who fancy that faltering in rhapsody constitutes abuse, nor those who far reasons of their own, are dominated by spite in their attitude to The Players.

It is a characteristic of wayward humanity to interpret the actions of others in the light of its own prejudices, whether those prejudices be favorable or unfavorable. Thus we find that whilst a man is congratulating himself pleasantly on his display of stick-to-it-iveness and firmness of purpose, other people less agreeably disposed are remarking on his boorish obstinacy; whilst he is according himself all of the honors of open-minded amenability to reason, his detractors are wrathfully discussing his vacillation and lack of stability; whilst he is happily contemplating his skillful exercise of tact and diplomacy, other people are amazed at his slippery hypocrisy—and all the time, these contending voices are discussing in each instance precisely the same acts!

In like manner we may readily see that The Buffalo Players' organization in its struggle to hew a path for itself to a position of security, has been inevitably misunderstood, first by one element and then by the other. Having no precedents to guide it, there has always been difficulty in determining pre-

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"IN THE DEN OF THE MASTER CROOK"

(Majestic photo)

Scene from Act II of The Buffalo Players' production of "Sherlock Holmes"

In the picture: Christopher Carr as "Alfred Bassick;" Shirrell N. McWilliams as "Professor Robert Moriarity;" N. Grace Bissell as "Madge Larrabee;" Herman R. Grannis as "Sid Prince;" Marvel B. Donohue as "James Larrabee;" John J. McWilliams as "John."

cisely the right thing to do at the right time. In most of our private enterprises it is our privilege, when in doubt, to stop and do nothing until we are reasonably sure of our ground. Not so with an organization like The Players; it cannot stop, but must go forward or dissolve in chaos. Decisions, however faulty, must be made and made promptly. Hesitancy in a crisis is sometimes worse than any blunder that might possibly accompany a definite decision, however faulty that decision may be.

Torn between the demands of the majority who want the simpler forms of non-intellectual entertainment, and the demands of those who hunger for adherance to the Little Theatre traditions, each season has been an admixture of the two, with an occasional treat like "The Thief" which satisfies both elements, and an occasional debacle like "Manna" which satisfies neither. We can, without great difficulty, visualize those responsible for the selections as being greatly pleased with themselves at having thus ministered impartially to the preferences of both parties to the controversy. And under the circumstances we would be the last to withhold such congratulations. We know, however, that human nature is just sufficiently contrary to cause the advocates of popular banalities to resent "Androcles and the Lion" more than they enjoyed "Which One," and vice versa, so that each party instead of being pleased with its half-loaf is full of wrathy discontent because the other party has been recognized at all. So they circle around each other like a pair of strange bull-dogs, each bent on the annihilation of the other.

The truth of the matter is that The Buffalo Players are in a position comparable to that of the United States when Lincoln declared that this country could not exist as an entity, "half slave and half free." So far The Players have been "neither fish, nor flesh, nor good red herring." Any claims to significance as a part of the Little Theatre movement based on the plays given the first year, have been swept away by subsequent submission to box office considerations. It is true that there have been perfectly sound and business-like reasons why box office considerations might not be dismissed lightly—notably a budget of upwards of $40,000 and a good-sized theatre to keep filled. The point is not one of censuring anybody for the course that has been pursued, but rather one of chronicling the facts and drawing from these facts the logical inferences.

Theoretically the idea of an organization which would function as a Community Theatre half the time and as a Little Theatre the other half is an engaging one—precisely as three generations ago it seemed an ideal arrangement in this country to have some slave states and some free states—so that everybody could be satisfied. It was found on the contrary, that so far from satisfying everybody, practically nobody was satisfied. We are not in favor of going to war about it—we would rather see an adjustment of the matter which would at least clear the air. Surely in a city the size of Buffalo there is room for a Community Theatre without completely crowding out the Little Theatre movement. That the two are absolutely incompatible is made evident by their precisely opposite character. The function of the Community Theatre is to give opportunity of expression to those in the community who wish to try their talents, and it should accept no responsibility as to plays, beyond seeing to it that they are clean and, preferably, entertaining to the

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"NICE, PRETTY LION—VELVET PAWS, NOW!"

(Majestic photo)

Scene from Act I of The Buffalo Players' production of "Androcles and the Lion." In the picture: Lars S. Potter as "Androcles" and Rogers N. Armstrong as the Lion.

largest possible number. The Community Theatre is the logical successor to the "home talent" play of a generation ago. It does not pretend to educate the public to anything except how well our own boys and girls can produce a play—any play selected.

The Little Theatre movement on the contrary is rooted in protest against the degeneration of the commercial theatre. In it the selection of the play is of first importance—the plays must be of such character that commercial theatre managers will not produce them because they are over the heads of the average commercial theatre audience. The Little Theatre movement would lose its reason for existence over night if the commercial theatres changed their tactics. It aims to raise the appreciations of its audiences from the sentimental blubbering over the woes of young women who have been wronged and the breath-taking heroics of young men with hearts of gold and muscles of steel, to a higher intellectual level. It knows the detective by his flat feet and has no illusions about his vast and omniscient brain! It delights in realism and will have nothing to do with miraculously-discovered wills, all-compassing revenges, supernal heroisms or unbelievable malignancies. In a word, it raises a cynical eye-brow at the demi-god heroes, all-wise detectives and demoniac villains so beloved of the moron mind, and demands that the characters in its plays be people who act as anybody might in analogous circumstances.

Now, in the light of these contrary and mutually-exclusive views of the theatre and what it should be, it seems evident that there can be no peace between the parties advocating each. Each is too busily bent on showing up the deficiencies of the other. The smaller but more intelligent group inquires ironically if we are being educated in the "true art of the theatre" by such plays as "Three Live Ghosts" or "The Missing Man;" the larger and more effective group economically, responds grimly by putting on "The Torch-Bearers" in which George Kelly wittily ridicules the dilettantism of those pretending to seek artistic expression; or "Expressing Willie" in which Rachel Crothers clumsily attempts the same thing, but not being able to distinguish between the genuine artist and the pretender, ridicules all artistic effort. Each party finds opportunity for contemptuous chuckles—but nothing is accomplished in the way of closing the breach.

We are of those who believe that one of two courses might be followed successfully by The Buffalo Players. One of these courses would be to drop all effort leading to confusion with the Little Theatre movement, and candidly avow a policy of pure commitment to entertainment. The other would be to give up the lease of The Playhouse, seek quarters so modest that box office considerations need not worry them, and proceed with the presentation of the sort of plays that are making dramatic history, with no regard to public taste,—in a word, the adoption of the Little Theatre position.

On the other hand, should The Players elect to become a Little Theatre group, unencumbered with box office worries and the need of pleasing everybody who might be induced to buy a ticket, we believe this could be accomplished without too great a wrench. It is entirely within reason to believe that a substantial percentage of the effective membership would welcome such a change of policy, and it is also probable that many of those who have dropped out through inability to adapt themselves to the

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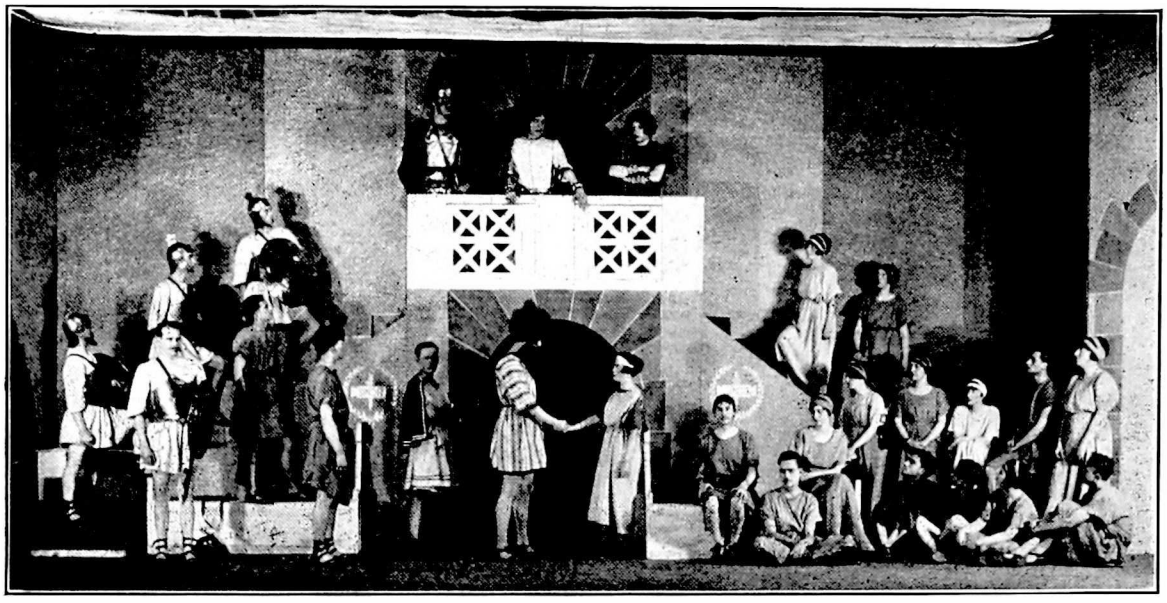

FERROVIUS, THE CONQUERING CHRISTIAN

(Majestic photo)

Scene from Act III of The Buffalo Players' production of "Androcles and the Lion." In the picture are the following persons: Center—Robert Carlin as "Ferrovius" and Lucille Maxwell Meyer as "Lavinia." On the balcony—Herbert Serner as a Roman captain, P. T. O'Connor as "Caesar" and Arnold Brown as "Metellus." On the stairs, left—F. E. Beluche, Arnold Eberhardt and Warren Boone as gladiators. On the bench, left—Edward Reed as "The Keeper." On the stage, left, in order—William Heatley as "Secutor," Harry A. Hewitt as "Editor," and Fred T. Alther as "The Call Boy." On the stairs, right—Marie Jarvis and Margaret Lorenz as "Christians." On the bench, right—Lars S. Potter as "Androcles." On the stage, right, sitting—John J. McWilliams as "Spintho," John P. Santuci, Richard Hatton, Gwendolyn Hoffer and J. K. Scheussler as "Christians." On the stage, right, standing—Elsa Goltz, Ann Dougherty, Marjorie Wallace, Helene Dougherty, Michael Jasco and Hilda Lee Goltz as "Christians."

Community Theatre idea, would want to come back. We believe that those most deeply interested in the development of the drama would prefer this solution and the development in Buffalo of a simon-pure Little Theatre group. There is always this consolation when a good play has been produced, whether it is a financial success or not—the audience receives something for its money if the words are clearly enunciated. In the case of a poor play poorly produced, there is not even that moiety of merit.

Operating as a group in the Little Theatre movement of the country, The Buffalo Players would have a clearly-defined and valuable function—that of giving expression to the significant drama of the times. Fortified in this secure position, the members could work for artistic success without much regard to other considerations, and could feel that each play produced is giving expression to something significant which would but for their efforts, remained unexpressed. In a word, it would give them a genuine mission. A small auditorium would then meet their needs.

There are scores of organizations in Buffalo which are doing precisely what The Players have been doing—giving plays solely for the purpose of providing entertainment for their own members and friends. The only difference between such plays and the plays given for profit in the commercial theatres is that they are a little older or a little poorer in quality, either of which reduces the royalties. So far as is concerned being a force in the direction of the vitalization of the American drama, they are negligible.

The Players have maintained an expensive theatre and met each year by exhausting effort a very formidable budget. To what end? Is the primary purpose of an organization of this character to give plays to raise money to give more plays of the same money-making sort? By how much would the world be poorer had they never put on "Manna" or "Which One?" This is not said in contempt of the efforts of The Players; it is said solely with regret that such manful effort and such splendid loyalty and teamwork should have been so lacking in permanent value.

It is quite within the power of The Players to accomplish vital things—to put on plays reflecting the spirit of the new time—to create parts rather than to imitate haltingly the work of professionals—to identify their efforts with the Little Theatre movement, the acknowledged hope of the American drama. Compare the elation of giving to the world such a play as "Goat Song," with the feeble satisfaction of giving the ten-thousandth and by no means the best, repetition of even a good play like "Sherlock Holmes!"

Had the local organization been avowedly a part of the Little Theatre movement it would have been saved the unfortunate errors of "Manna" and "Which One?" The hoakum with which "Manna" is crammed would have damned it at the first read-

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ADELINA DISCOVERS THAT HER VOICE IS GONE

(Majestic photo)

A scene from The Buffalo Players' Production of "The Climax"

In the picture: Richard H. Schwendler as "Dr. John Raymond;" W. Alexander Stout as "Luigi Golfonti;" Sibylla Schilling as "Adelina von Hagen;" William Davidson as "Pietro Golfonti."

ing; the silliness of "Which One?" would escape the attention of nobody seeking significance in a play.

The Little Theatre movement is the hope of the country, not because the managers of commercial theatre productions are malignant enemies of the theatre or of society, but because they have eyes only for the box office and they know that people with undeveloped tastes will spend as much per person as those of the keenest discrimination—and that there are millions more of them. Give audiences a mixture of slang, legs, jazz, violence and sex-suggestion, and they are quite content. Anything out of the common channel of emotion-titillators evokes a protest from their feeble minds. Theatrical managers do not look upon themselves as philanthropists or educators or anything else but plain business men bent on making money out of the entertainment of the public. The public wants trash—violence, deformity, low comedy, sentimentality, hoakum—and gets what it wants. If a body of people is organized to offer something better than the commercial theatres, the easiest way to commit suicide is to let the public guide its choice of plays. The choice will follow precisely the same lines as in the commercial theatres where long experience has taught producers how to interpret skillfully the wishes of the mob. If it doesn't follow the same lines as the commercial theatres it merely shows that the promoters are inept at interpreting the public taste.

The Little Theatre movement has grown out of the demand of a small minority of thinking people that the theatre give them something significant. It does not insist that bed-room scenes be cut out of plays, but does insist that if bed-room scenes are in, they should bear some immediate relationship to the development of the plot, rather than put in merely to convey the tang of key-hole revelations. The Little Theatre movement is not the mere expression of a high-brow cult as so many people would have us believe—although high-browism is of course a relative thing: the densely ignorant describe the use of any but about three hundred of the commonest words as high-browism. Fancy describing as high-brow, the production of Paul Green's "The No 'Count Boy" by The Dallas Players a year ago! Yet it conserved every tradition of the Little Theatre movement.

Altogether too much consideration is commonly given by groups of this sort to the comments of the philistines. At the root of this terror of ridicule is the social poseur—in and out of the group concerned. The poseur within the group is there primarily for the social distinction he thinks it gives him; the poseur without the group feels that some measure of social distinction comes of maintaining a posture of aloof superiority which he may accentuate by treasuring and repeating smartisms concerning it. Seldom is either concerned with genuine accomplishment; inevitably are both concerned with how their respective poses are registering. Their comments are sometimes witty but never new and their acting, with one eye to the gallery, seldom of value. Self-consciousness is the hall-mark of the poseur and the most serious obstacle to successful acting.

The question arises: will it be a confession of failure to change the policy from that of commonplace plays and large audiences to that of significant plays and smaller audiences? We do not think so. The odd idea that numbers are the badge of success is reckoning solely by the box office standards. That is one reason why the term "Little Theatre" is used—to emphasize its lack of interest in swollen audiences. As a matter of fact, the first four years of existence, in which all sorts of plays

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"YOU ARE THE THIEF"

(Kennedy photo)

Scene from The Buffalo Players' production of "The Thief"

In the picture: Albert S. Fenton as "Raymond Lagardes;" Florence Crocoll as "Isabelle Lagardes;" Marvel B. Donohue as "M. Zambault;" Hooper Bunch as "Vernon Lagardes."

were given, may prove to be the most valuable kind of foundation laying that could have been done—better even than could have been done by design.

The organization has always had enough of the Little Theatre in it to prevent the formation of a rival body—advocates of the Little Theatre have stayed in and grumbled—or have stayed out and grumbled; but they have not organized.

Given a clearly-defined policy of adherance to the Little Theatre idea we believe that the membership of The Players would dwindle to one-tenth its present size—which would make a good working body. Rarely does a Little Theatre group boast so many members as three hundred. But obsessed so long with the goal of numbers, it is very doubtful whether the membership would consent to what must seem to them like a policy of suicide. Once committed to the Community Theatre idea, it becomes very difficult to get rid of the ideals of bigness and popularity and revert to the ideals of quality and artistic significance.

There is another consideration also. In an organization which has grown to 2,840 members on the Community Theatre plan, it is pretty clear that the officers and directors will be the persons most candidly and enthusiastically favorably to the Community Theatre idea—hence any changes which occur in policy are likely to involve no change in the fundamental thing—the attitude toward the Little Theatre—but will most likely be in the nature of adjustments which will merely relieve the financial burden without materially changing the character of the plays presented.

At this time when the whole country is in the travail of bringing forth a new drama representative of he period, in contrast to the insufferable twaddle adapted to the mentality of New York's out-of-town buyers, it is very trying to many Buffalonians to feel that this city is content to sit on the side-lines. In saying this, we have in mind no discount of the perfectly sincere efforts of The Players—they are doing something else and doing successfully what their minds are set on; but what it comes to, so far as it relates to this matter, is diverting attention from the Little Theatre movement and sublimating it by activity in a parallel line. Moreover, we believe that in doing this, they are actuated by most commendable motives. There is nothing sordid or disingenuous about it, but quite regardless of anybody's motives, the fact remains

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that Buffalo is still without representation in the Little Theatre movement which is sweeping the country—save as The Buffalo Players now and again put on such plays as "R. U. R.," "Outward Bound," or "Androcles," in an effort to please all of the interests in a large membership. Gestures of this sort have been frequent enough to prevent the organization of a Little Theatre group—in combination with the fact that it must seem to many disloyal to contemplate forming another organization whilst The Players are still struggling for a secure foundation.

One solution of the matter, which may have escaped attention, is the possibility of financial aid from the city government. As a quasi-public institution it has as much right to claim aid from this source as has municipal golf, band-concerts, etc. If the problem of support is once favorably settled there will be no reasonable objection to those who favor entrance into the Little Theatre movement going ahead with independent plans. So long as one organization is struggling for an existence, however, a division of the ranks might very easily spell disaster for both the Community and Little Theatre ideas—both of which have value, though such values are dissimilar.

The table of attendance for the various plays given by The Buffalo Players since the organization began four years ago, appears in the next column. The figures are the net paid admissions.

Subsequent to the publication of this article in June, 1926, The Buffalo Players announced a complete change of policy designed to bring the organization into harmony with the Little Theatre movement.

In an article written for the November, 1926, issue of The Arts Journal, Harold P. Preston, director of The Players, made the following statements, which he said, represented the unanimous feeling of the organization:

> "The Buffalo Players will, this season, produce only plays which we believe significant. But this does not mean that our productions will be uninteresting. Quite the contrary.
>
> "The Buffalo Players will not, however, make even a slight obeisance in the direction of the box office. We will be only too happy to have large audiences. But we want audiences who come to us because they wish to see the fine things of the theatre, done with sincerity and understanding. We want audiences who want the sort of plays and productions which will make Buffalo take its place among the cities in the United States interested in, and fostering, the worth-while in dramatic art."

"The Little Theatre Monthly" secured permission from "The Buffalo Arts Journal" to reprint the above article, "Community or Little Theatre—Which?" in the December, 1926, issue of "The Drama," the official organ of The Drama League of America. It will therefore have a wide influence as a precise statement of the aims of the Little Theatre movement; having this recognition makes of it in effect, an official document of The Drama League of America.

Comparative Attendance Buffalo Players 1922-1926

FIRST SEASON

	Production	Author	Evenings	Matinee	Total Attendance	Members
1.	A Curious Mishap	Carlo Goldoni	6	1	1577	870
2.	The Dear Departed	Stanley Houghton				
	Finders-Keepers	George Kelly				
	Sham	Frank Tompkins	11	1	3109	1992
3.	Mrs. Bumpstead-Leigh	Harry J. Smith	6	1	2436	1402
4.	Ile	Eugene O'Neill				
	Behind the Beyond	Stephen Leacock				
	Michael Angelo's Choice	K. Park-Lewis	6	1	3257	1693
5.	The Lost Silk Hat	Lord Dunsany				
	The Tent of the Arabs					
	The Queen's Enemies		8	1	2231	1444
6.	The Torch Bearers (June 26-30)	George Kelly	6	1	2036	1091

SECOND SEASON

	Production	Author	Evenings	Matinee	Total Attendance	Members
1.	Captain Applejack	Walter Hackett	9	1	3994	2291
			4		1451	226
2.	Truth About Blayds	A. R. Milne	9		4021	2365
3.	The Missing Man	Cosmo Hamilton	8	1	4382	2691
4.	R. U. R.	Karel Kapek	12		5056	3082
5.	Seven Keys to Baldpate	George Cohan	9	1	4883	2900
6.	Adam and Eva	Guy Bolton				
	(June 20-26)	George Middleton	6		3387	2354

THIRD SEASON

	Production	Author	Evenings	Matinee	Total Attendance	Members
1.	Dulcy	George Kaufman				
		Marc Connelly	9	1	3687	3328
2.	Fashion	Anna Cora Mowat	9	1	4198	3298
3.	Outward Bound	Sutton Vane	9		4624	3646
4.	Expressing Willie	Rachel Crothers	9	1	4638	3792
	Pinafore	William Gilbert				
		Arthur Sullivan	6	2	5062	
5.	Anna Christie	Eugene O'Neill	12		6194	4254
6.	Three Live Ghosts	Frederick S. Isham				
		Max Marcin	9		4632	3900

FOURTH SEASON

	Production	Author	Evenings	Matinee	Total Attendance	Members
1.	Manna	Olga Printzlau	12		5200	3794
2.	Which One?	Edwin Mack	12		5054	3925
3.	Sherlock Holmes	William Gillette				
		A. Conan Doyle	12		5597	4040
4.	Androcles and the Lion	G. Bernard Shaw	12		5079	3843
5.	The Climax	Edward Locke	9		4338	3425
6.	The Thief	Henri Bernstein	11	1	5573	4174

The above attendance does not include any passes, newspaper or others.

MEMBERSHIP REGISTERED BY YEARS

1922	1162
1923	1840
1924	2582
1925	2840

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The Little Theatre Monthly

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Editor

THEODORE FUCHS
Managing Editor

Reply to
EDITORIAL OFFICE
174 STATE STREET
BROOKLYN, N. Y.

October 13, 1926

Mr. Lee F. Heacock,
Editor, Buffalo Arts Journal,
45 Allen Street,
Buffalo, New York.

Dear Mr. Heacock:

We have read with great interest your article, in the June issue of the Buffalo Arts Journal, dealing with the policy of the Buffalo Players-- "Community or Little Theatre--Which?"

Your article touches upon an important problem which every amateur producing organization of any significance whatever must face at some point in its career. For this reason we are wondering if you would be good enough to grant us permission to reprint your article in full in one of the forthcoming issues of the Little Theatre Monthly. You write with an interesting candor; your material shows that you are keenly alive to all phases of the situation; your stand on the subject is identical with ours. Although your article deals particularly with your local organization--the Buffalo Players--it is of universal import and interest.

Dr. Tucker and I have been following the Arts Journal closely for several years. We marvel at the wonderful work you are carrying on so successfully in the realm of artistic endeavor in Buffalo. Your attractive magazine is an outstanding one in its field. Please accept our congratulations and best wishes.

Yours very truly

Theodore Fuchs

Please address
174 State Street, Brooklyn, N. Y.

Managing Editor

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MRS. JOHN L. CLAWSON AS "ANNA CHRISTIE"
In The Buffalo Players' production, 1925

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CHARLES ROHLFS AS SGANARELLE

Veteran Buffalo actor as he appeared in the early '90's in Moliere's "A Physician in Spite of Himself"

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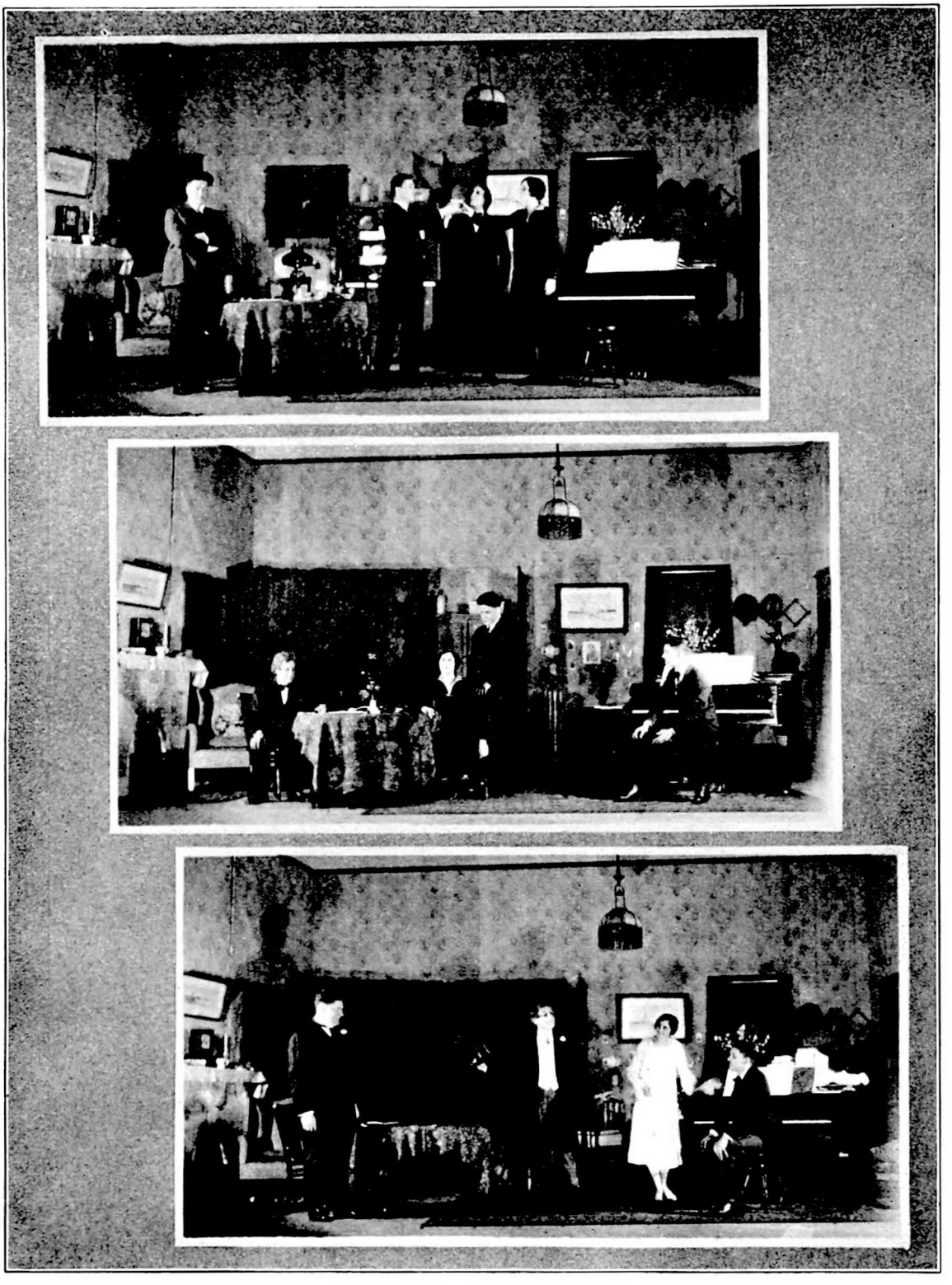

THE BUFFALO PLAYERS' PRODUCTION OF "THE CLIMAX"

(Majestic photo)

Scenes from the April, 1926, play—all of the players in the cast appear in all of the pictures

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A PARTY OF THREE

(Kennedy photo)

Scene from The Buffalo Players' production of "The Thief"

In the picture—Florence Reid Rix as Marie Louise Voysin, Hooper Bunch as Vernon Lagardes, Malcolm Barney as Richard Voysin.

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The Buffalo Players in "The Thief"

By LEE F. HEACOCK

THE CAST

Isabelle Lagardes	*Florence Crocoll*
Raymond Lagardes	*Albert S. Fenton*
Richard Voysin	*Malcolm L. Barney*
Marie-Louise Voysin	*Florence Reid-Rix*
M. Zambault	*Marvel B. Donahue*
Vernon Lagardes	*Hooper Bunch*
Servant	*Daniel Wile*

IN the presentation of "The Thief" at The Playhouse, The Buffalo Players finished the 1925-1926 season with a flourish of excellence which will linger long in the memory of those who saw it. It was by all odds the best thing The Players had done up to date on every count—the choice of the play, the competence of its interpretation and the intelligence shown in its direction. More than one of the audience remarked at the close of its first performance that it was a pity the selection of the play for the opening of the season—"Manna"—contrasted with it so pitifully.

"The Thief" is a brilliant effort of Henri Bernstein. An adoring bride, Marie-Louise, steals from her hostess's boudoir sums of money totalling twenty-one thousand francs to provide herself with pretty frocks to hold the admiration of her husband. Vernon, the son of her host, M. Lagardes, is obsessed with a calf-love for her, and has visited the women's apartments stealthily to leave love-notes for Marie-Louise. On discovery of the thefts, M. Zambault, a detective, is introduced into the home, and discovering Vernon's visits to the women's apartments, charges him with the thefts. Instigated by Marie-Louise he confesses the crime, and is to be sent by his father to Brazil.

In their room that night, Richard Voysin, speculating as to whether one could open a locked drawer with a pen-knife as Vernon had been accused of doing, opens the drawer of his wife's dresser, discovering a large sum of money. Follows a stormy scene with Marie-Louise in which she confesses the theft, whereupon Richard vows that he will inform M. Lagardes. Gaining a respite until morning, however, Marie-Louise herself confesses the crime to them at the last moment.

Florence Reid Rix as Marie-Louise soared to amazing heights of emotional acting in the second act, prefacing it with a first act in which she portrayed skillfully the character of an ingenuous, vivacious, confiding newly-wed bride, and following it with a finale in which she portrayed with admirable restraint and dramatic sense, the crushed and broken woman alive at last to the significance of her crime. It was a performance of a difficult and rigorously exacting role in a manner which was not merely professional, but excellently professional in its rendering. Not a gesture of the "stage business" out of character, not a step in the psychological progression flawed, not a nuance but was gripped with sure instinct and perfect unity of expression, voice and manner. It was a revelation even to those who know Mrs. Rix as a finished actor.

In her support, Malcolm Barney as Richard Voysin left nothing to be desired. Particularly to be noticed was the skill with which he subtly conveyed to the audience the mental processes by which he was arriving at the conclusions presently to be registered in the lines—first that in stealing she aimed at the conquest of a lover, and second that her confession was due to the frenzy inspired by the thought of that lover being punished for her crime. Florence Crocoll as Isabelle Lagardes was the perfect hostess, poised, alert for the comfort of her guests, gracious and complacent in the first act; in the last two, constrained, conscious of her futility as a comforter, ill at ease as befits a step-mother in a family where a father is at odds with the son who has never been won to her. Marvel B. Donahue as M. Zambault, the detective, admirably interpreted the part, with all the cock-sureness of the professional detective, particularly when his conclusions are all wrong; Hooper Bunch did very well as the love-sick youth, and Albert S. Fenton as the genial host, although an actor of more experience might have gotten more out of the part in its later emotional stages.

Taken as a whole, "The Thief" made history for The Players and will stand out as one of the brightest pages in the record of their achievements.

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MEMBERS OF THE VOLDAY PLAYERS

(Colegrove photos)

Here are some of the members of the new theatrical organization: 1—L. Irving Manzell; 2—Helen Wall Dillingham; 3—James E. Corbett; 4—George H. Richardson; 5—Marion Everitt; 6—Doretta Smith; 7—Robert D. Brooks; 8—Anne Balthasar; 9—Cornelia Schilling.

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The Volday Players in "Steve"

ORGANIZERS OF THE VOLDAY PLAYERS

(Colegrove photos)

1—J. Murray Maxwell. 2—Howard L. Volgenau. 3—David E. Day.

Aunt Josie	*Helen Hall Dillingham*
"Spot" Gleason	*Murray Maxwell*
Sammy Toothacre	*L. Irving Manzel*
Christine	*Anne Balthasar*
Reborg Brown	*Howard L. Volgenau*
"Grammy" Lubee	*Cornelia Schilling*
"Steve"	*James E. Corbett*
Reeves Brown	*George H. Richardson*
Rita Norton	*Doretta C. Smith*
Dave Bassett	*Robert Dornan Brooks*
Barry	*By Himself*

IN May, 1926, the Volday Players, an organization of amateurs recruited by Howard Volgenau, David E. Day, Murray Maxwell and others interested in forming the repertoire company under that name, made their bow to a Buffalo audience in "Steve," a play built to enable Eugene O'Brien to prove to the world that motion picture people are much misunderstood and are really sound at heart. The play enjoyed an excellent audience, and the audience enjoyed the play.

As anything save a vehicle of motion picture propaganda, "Steve" is a net loss. It sets forth how the lovely Christine, young and innocent, happened by chance to be locked in the church with Reborg Brown, her youthful admirer, son of the old curmudgeon, Reeves Brown, and how people were aghast at this indiscretion. They seemed to feel that girls who go in for that sort of thing would soon become talked about, and the proprietor of the village hotel even went so far as to sack the girl to protect his drummers and summer boarders from her contaminating presence.

Comes now "Steve" the young director of the motion picture company and his outfit, bent on using this Maine Coast island as location. Is he aghast because of Christine's indiscretion? Not at all. He seems to feel that any high-minded community of people would appreciate at once that if a lovely girl like Christine happened to be locked in a church with a boy, she would have had some good reason for it, and not at all the reason to which the snoops attribute such incidents. Maybe she went there to refresh her memory on the Sunday School text, or to get her shoes shined or to see to the plumbing—motion picture people are like that: big-hearted folk who by constant association with the good, the true and the beautiful are quite

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above seeing anything base or low, especially in a small town.

So, as it happens by great good fortune, that the leading lady sprains her ankle, "Steve" gives Christine the star's part. Does this make the leading lady catty or distrait as the detractors of the films pretend leading ladies might be on being superseded by country girls in pinafores? By no means, for she too, is a big-hearted motion picture lady and subsides into a modest place—possibly with a sigh for her dear public—but with no outward manifestation of anything but delight at the thought that she will have a chance to be of service and teach the little gal how to be a star. She even dissimulates her love for "Steve," so great is her addiction to the lofty principles which guide movie people in their relations with one another, and helps Christine not only to be a great movie star but also to land "Steve" as a husband. There is nothing small about Rita Norton when she starts in being good to anybody—that's how starring in the movies ennobles a girl!

And when they go from the little town, does "Steve" get her to slip away between two days and meet him at a hotel in a strange city, or encourage her in any way to be false to her better nature? Not "Steve." He takes her Grammy along to act as chaperone to help him see to it that she is home by 10 o'clock every night; and one instinctively feels that here indeed is a new Sir Galahad, to say nothing of a movie wizard, who would even make Grammy herself a shining star of the silver sheet if she had the strength for the gruelling work of wearing so many gowns and the other tasks which the brave little women of the screen do on behalf of their public.

Meantime, says you, while the woman is thus paying and paying and paying, what of the man in the case—the boy who had been just as indecorously locked in the church as Christine had been? Well, Reborg Brown has been away to college while Christine has been starring, and would you believe it, he never so much as censured his father for being so mean to Christine. She comes back to town all set to marry Reborg, never dreaming that all the time she is in love with "Steve" who has so devotedly dutch-uncled her to the heights of fame. Reborg is to take her to the church for the wedding in his car, but they haven't been gone but a few minutes before she comes walking back with her nose in the air. Fancy making a girl walk home from the very ride that was to make her a bride!

This makes it possible for "Steve," who has repressed his growing love for her with all the fortitude of an honest Scotchman in an abandoned distillery—a fortitude unknown indeed outside the studios dedicated to motion pictures—to take her in his arms at last. As may be readily seen, the play completely refutes the base canards of the goings-on at Hollywood and other places given over to the unstinted labors of motion picture colonies, on behalf of a none-too-appreciative world.

So much for the play. As is usual with propaganda plays and those designed for the promotion of some idea or purpose apart from the production of drama for its own sake, it was innocent of artistic value; the most that could be hoped from the actors was its presentation in such manner that the audience would take it seriously. This the Volday Players accomplished with a very creditable measure of success.

James E. Corbett was an admirable "Steve" inviting the good will of the audience from the start by an agreeable stage presence, a spontaneity governed by restraint and a freedom from the taint of self-consciousness—which could easily have been fatal. With all of the elements of burlesque so near the surface, more than a little credit is due the direction and the players in escaping that slight excess of enthusiasm which might have made its farcical possibilities irresistible.

Opposite Mr. Corbett was Anne Balthasar as Christine — and a very ingenuous and agreeable Christine — girlish, wide-eyed, impulsive, confiding and withal, easy to look upon. Howard L. Volgenau, a bit too obviously mature for the part of Reborg Brown in the first two acts, where he is a schoolboy, inexperienced in the ways of women, met his difficulties like the willing trouper he has always been and justified his selection for the part in the last act with an abundance of smirking sophistication. In consideration of the last act perhaps he was not so badly cast as one might infer from the needs of the first two.

Cornelia Schilling as Grammy Lubee, Helen Hall Dillingham as Aunt Josie, L. Irving Manzel as Sammy Toothacre, Murray Maxwell as Spot Gleason, George H. Richardson as Reeves Brown, Doretta C. Smith as Rita Norton, and Robert Dornan Brooks as Dave Bassett showed an excellent average of capacity in the character parts. Barring some fumbling of the lines, from which recovery was rapid and fairly complete, the play was creditably staged. David E. Day directed the production—his first. Kevin O'Callahan designed and executed the sets which were simple and suited to the purpose.

There was nothing whatever discouraging in the fact that the play selected is without artistic quality. The Volday Players showed a spirit of sincerity in the interpretation of the lines, such as they were, which invites further notice. Presently they will learn the golden lesson that a significant play gives the audience something of value even when interpreted with only moderate skill. Then they will be ready to give their audiences a large measure of value for their money.

In the autumn of 1926 the name of The Volday Players was changed to The Buffalo Little Theatre Guild and the organization incorporated under that title.

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The Arts Club Players in "Skybound"

THE CAST

Pete O'Connor (a farmer).....*Herbert Du Vall*
Mary (his daughter).....*Sofia Sonya Leff*
Blanche (his daughter).....*Mildred D. Kevitt*
Tom (a neighbor).....*Eugene Dyczkowski*

ON May 11th was presented at The Playhouse the long-awaited play, promised by the Dramatic Division of The Arts Club of Buffalo for over a year. In fact, two plays were presented—"Travelers" by Booth Tarkington, a curtain-raiser, hereafter discussed—and "Skybound," by Sofia Sonya Leff, who directed it and played the leading part. No attempt was made to secure a large audience—the Club contenting itself with urging its members to give the effort their support, which they did right loyally, The Playhouse being about half-filled.

"Skybound" is not a pretty play, nor even a good play. It is tearful, wordy, innocent of action and redolent of a well-nigh Slavic pessimism. The conclusion one arrives at with the author is that things generally are in a bad way and the sooner we all commit suicide the better off we shall all be. Yet it is more significant perhaps than one might imagine at first glance—because it was an effort to construct a play—mind you, an unsuccessful effort at that—in which the author strove with might and main to convey a genuine message. And it is precisely this element which is lacking in the trash which is presented nowadays in the commercial theatres as American drama of the present day,—lacking in the trash and present in the occasional brilliant effort which makes dramatic history. So few playwrights have any genuine message to convey.

In "Macbeth" is presented graphically the story of the ambitions of a noble soldier and his lady, who stopped at nothing in their determination to make him king. We see him determine upon a course of conduct and pursue it logically to its end.

In "Anna Christie" is presented the story of the daughter of an old sailor who feared the sea and the dangers of a sailor's ways with women. We see the development of the idea to its logical and dramatic conclusion.

In "The Thief" is presented the story of a wife, who, to hold the love of her husband, steals in order that she may have pretty clothes. We see in the play the inevitable development of a succession of dramatic consequences, all logically growing out of the first false step.

In "Skybound" is presented the picture of a discontented country girl who elects to leave home and seek success in the city, spurning the proposal of her boyhood sweetheart, who presently marries her crippled sister. The foundation of an excellent play is laid. And right there its value ends, for the superstructure, which should portray vividly and convincingly the logical consequences of her decision and lead up to a dramatic disillusionment, does nothing of the sort. Two-thirds of the allotted time is consumed in what the lawyers call corroborative testimony to prove that she is discontented and the remaining one-third in her wishing she had stayed at home. The dramatic possibilities lie in the action leading to the disillusionment, the sequence of events growing out of the decision to leave home, rather than in the mere fact of disillusionment and what it entails. "Macbeth" might be equally futile if it leaped from the point where we discover that Glamis is ambitions to the penalties of the final scene with nothing in between to show us the logical progression of events leading from the one to the other. "The Thief" might be equally worthless if it omitted the last half of the first act and all of the second.

The significance of the effort lies in the courage with which it was attempted, and the selection of a point of launching a story at which the audience might quickly get into sympathy with the protagonist. Apparently all of the dramatic events took place during the four years represented by the lowering of the curtain before the climax—a climax which consisted of a negation, that is the abandonment of a plan to lure the husband away from the married sister,—merely because the baby is dead! We don't know why it was called "Skybound."

In any case it was a start—and one original play produced, be it ever so modest in its merits, is better than a thousand tucked away in the seclusion of the attic.

* * *

"Travelers"

THE CAST

George Roberts.....*John F. Grabau*
Mrs. Roberts.....*Mrs. Ethel C. Spiess*
Jessie (their daughter).....*Elizabeth Lola Leff*
La Sera (a guide).....*Calogero S. Scibetta*
Chauffeur.....*Sylvester Sullivan*
Luigi (a servant).....*Milton Stark*
Maria (a servant).....*Agusta Catalano*
Mrs. Sidell.....*Miss Julia Pratt*
Fred (her son).....*John Burrell Little*

Skilled comedians could doubtless introduce enough in the way of droll stage business to carry through snappily Booth Tarkington's "Travelers," used as a curtain-raiser on the occasion of the production of Sofia Sonya Leff's "Skybound" by The Arts Club Players in May, 1926. Those who took part were by no means skillful—hence it dragged a bit, although it gave Calogero Scibetta a chance to show something of calibre in a character part. As La Sera, a villainous-looking, but, as it proved, entirely innocuous Sicilian guide, he was the hit of the production.

The comedy has to do with a night spent in a mountain inn of Sicily, in a neighborhood infested by banditti and the terrors of the experience—terrors which, it proves, were entirely without foundation save in the imagination of the party.

John F. Grabau was a properly cautious though admittedly brave pater familias, Mrs. Ethel C. Spiess a convincingly timid woman addicted to strange presentiments and John Burrell Little a sufficiently effeminate young hero to conserve the purposes of comedy.

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BEAUTIFUL COSTUMES AT THE ARTS CLUB FANTASIA OF 1926

(Photos: No. 1—Majestic Studio. Nos. 2, 3, 4, 5 and 6—U. A. Loffredo)

Many notable costumes, designed for the occasion, were worn at the Second Annual Fantasia of The Arts Club. No. 1—Mrs. Harriet M. B. Becker, winner of the prize for the most beautiful costume. No. 2—Miss Geraldine Grey. No. 3—U. A. Loffredo. No. 4—Miss Gladys Simons. No. 5—Mrs. Clyde Duvall. No. 6—Miss Julia Pratt.

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The 1926 Fantasia of the Arts Club of Buffalo

STANLEY S. JENKINS
General Chairman of the 1926 Fantasia of The Arts Club of Buffalo.

THE second annual ball of The Arts Club of Buffalo, held on the evening of February 16th — "Mardi Gras Night"—at The Statler, was in every respect a successful and enjoyable affair. It surpassed in many ways the Fantasia of 1925—brilliance of costuming, quality of entertainment, social standing and behavior of the guests, and excellence of the music. A substantial sum was realized for The Arts Club Building Fund, despite the fact that the number of invitations was appreciably lower than a year before, when the extremely large attendance was an embarrassment.

It was in every sense a triumph for the club, the designs for the settings and the painting thereof, the characters in the pageantry, the entertainment, music, and other features, even to the photographs and motion pictures, being the work of members of the club, who had been busied for several months on it.

Many of the costumes worn by guests rivaled the costumes of the participants, which were especially designed by artists selected from the club, and the whole provided a colorful and beautiful scene.

Mrs. Lester Gilbert proved a "Queen Fantasia" of exceptional grace and dignity, and with her consort of the spectacle, W. Martin Griffith, "Pharaoh Rameses II," presided over the festivities with royal mien, attended by fifteen stalwart Nubian slaves and innumerable gorgeously gowned courtiers.

An auction of the king's jewels, same being lovely damsels chosen with an eye to pulchritude, gave the local artists' models a chance to take part. The "jewels," who were taken from mummy-cases for the auction, included Hortense Larrabee, Ellen Murray, Kitty Meyers, Teddy Dodds, Eleanor Gilmore, Edna Minken, Helen De Forest, and Olga Staggers.

An element of droll contrast was injected by the presence at the court of an ultra-modern Broad-

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PRESIDENT ARTHUR KOWALSKI AND MRS. KOWALSKI

(Loffredo photos)

Mrs. Kowalski's costume was an authentic reproduction of an ancient Egyption costume

wayite, August Domedion in private life, who regaled the ancients with a choice variety of slang retorts of recent vintage such as "So's your old man," which, in its anachronism, helped to give the spectacles perspective.

A variety of skits were introduced, including Egyptian dancers, medieval troubadours, fortune-tellers, exponents of the Charleston, etc. Among those who contributed to this phase of the entertainment were included Margaret Stinson, Marion Heintz, Melba and Ray Dolan, Irving Fox, Frances Peet, Margaret Walsh, Rose Umansky, Alleen Stevens, Louise Jassoy, Louise Stith, Betty Chown, Cora Kennedy, Jane Murphy, Agusta Catalano, Fay Walters, the Hampton Court Orchestra, and others.

Many beautiful and original costumes were worn, prizes being awarded for the best. The judges were Frederick Pohle, Duane Lyman, Stanley S. Jenkins, U. A. Loffredo, and E. Leslie Wathen. The winners and the prizes were: Ladies—Mrs. Harriet M. B. Becker, most beautiful costume, prize, a portrait to be painted by Irving Williams; Mrs. David S. Taylor, most original costume, prize, a portrait to be painted by Edgar Kowalski; Mrs. Robert Schelling, most grotesque costume, prize, a landscape painted by Arthur Kowalski. Men—Martin B. Griffith, most beautiful costume, prize, a portrait to be painted by Franc Root McCreery; J. W. Albaugh, most original costume, prize, portrait by Elizabeth Lola Leff; William Harold Mann, most grotesque costume, prize, a landscape painted by Calogero Scibetta.

The ball room setting, a representation of the throne room of Pharaoh Rameses II of Egypt, was designed by John J. Wade and executed by the Dec-

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ROYAL FIGURES OF THE ARTS CLUB FANTASIA

(Frederick Pohle photo)

Mrs. Lester F. Gilbert, "Queen Fantasia" and W. Martin Griffith, "Pharaoh Rameses II," with three attendants, the three Misses La Duca, in the costumes worn at the Second Annual Ball of The Arts Club of Buffalo.

orations Committee which included also Eric J. Reeves, Irving Jetter, Lawrence Butcher, Calogero Scibetta, Franklin Lieber, Charles C. Bigelow, Frank Ford, E. M. Bigelow, and A. Fareri.

An attractive poster by Calogero Scibetta and artistic invitations, illuminated by hand in attractive colors, were distinctive features. This phase of the work was handled by a committee headed by Mr. Scibetta and included Grace Beals, Claire Shuttleworth, Margaret Stinson, Zeno Smith, Marion Heintz, Mrs. Percy Murray, Eda Jermain, and A. Helen Altmari.

The striking costumes worn by the principals, courtiers and attendants were much admired. Design and execution of the costumes were under the direction of the Costumes Committee: Florence Reid Rix, chairman; E. Dyczkowski, designer; Mrs. Frank Ford, Louise Nash, Julia D. Pratt, Eda Jermain, Mrs. Fred Bauer, Jean Mikuszewska, Dorothy Munson, and Mrs. A. Smither.

Stanley Scott Jenkins, vice-president of the club was general chairman; Arthur Kowalski, president of the club, chairman in charge of decorations; August Domedion, chairman in charge of entertainment

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THE ARTISTS' MODELS ALSO WERE PRESENT!

(Loffredo photos)

Some poses of Teddy Dodds and Edna Minken, artists's models, photographed by U. A. Loffredo in costumes worn at the Arts Club Fantasia.

features, and E. Leslie Wathen, chairman in charge of business detail.

The box-holders included the following persons:

Mrs. F. L. Pratt, Mr. Francis Scott, Mrs. Lester F. Gilbert, Mr. W. Martin Griffith, Mr. and Mrs. I. Jetter, Miss Bessie Bellanca, Mr. Samuel Coleman, Mr. and Mrs. A. W. Haile, Mr. and Mrs. George Marshall, Mr. Stanley Jenkins, Mr. and Mrs. Arthur Kowalski, Mr. Cæsare Tronolone, Mrs. William B. Hoyt, Miss Katherine Park Lewis, Mr. A. Fareri, Miss Grace Beals, Dr. George W. Ellicott, Mr. W. H. McDougal, Mr. Robert K. Rochester, Mr. Lewis E. Howard, Mr. W. C. Shields, Jr., Dr. Albert A. Gartner, Mr. R. B. Tait, Mr. James L. O'Donnell, Dr. J. L. Lindgren, Dr. E. O. Ploss, Mr. Frank X. Schwab, Mr. Lane Stephens, Dr. William Orr, Mr. W. T. Sheldon, Mr. E. W. Herriman, Mr. M. C. Burns, Dr. R. W. Groh, Mr. Ray A. Lord, Mr. Joseph D. Lear, Mr. R. J. Davidson, Mr. W. Harvey Goehrig, Dr. M. J. Pontera, Mr. Clarence E. Horton, Mr. James S. Savage, Jr., Dr. R. W. Senker, Mr. A. B. Sinclair, Mr. M. J. Coleman, Mr. H. H. Hoefler, Dr. Harvey P. Hoffman, Dr. John W. Kohl, Mr. F. A. Spangenberg, Miss Elizabeth Leff, Mr. William F. Kasting, Mr. Dean Hyland, Mr. and Mrs. Frederick Pohle, Mr. John N. Allen, Mr. and Mrs. Alfred J. Rix, Mr. L. Milward, Mr. August L. Feine, Mr. Matthew Weimar, Mr. Henry A. Kam, Mr. Leo Schmidt, Dr. Edward Forestell, Mr. George S. Lapp, Mr. Harry Hewitt, Mr. A. L. Shepard, and Mr. Harry H. Shults.

Collection of The Buffalo History Museum

RELICS OF OLD EGYPT IN BUFFALO

Above are some choice specimens of the collection of H. Phelps Clawson. 1—Probably I-Em-Hotep, scribe and doctor, as part of his name appears on the scroll. 2—Royal Yshabti, (faience) Queen Hent-Taui, B. C. 1040. 3—Khnemu, (bronze). 4—Ptah-Socharis-Osiris, prophet of Am-Shu, twenty-sixth dynasty. 5—Sepulchral Tablet of Nesi-Nefiu, son of Heru. 6—Khnemu, (faience), B. C. 2466. 7—Anubis, bronze.

Collection of The Buffalo History Museum

The Dancer — by Evelyn M. Watson

(To Ellen Becker)

I've felt rare poems, beautiful and stern
In chastened elegance
As you, who, like a living flame, now turn
While on you dance.
I've seen the rose, the hue of dawn, that rides
A slender stem,
Have heard of stars at gold-drenched sunset tides;
If one of them
Were you I could not love your beauty more.
Restrained, a-flame,
Birdwise, as swift as song, you soar
Nor can one name
The ways you turn and spin, a thing of fire
As there you toe
In fairy flight: and if you would admire
A scene below
Your airy planes, you blow with facile grace
And lean to laugh . . .
In moments of reverence we've seen your face—
The Grail you quaff . . .
Again you are—embodied lyracy
And so appear
To dance with dazzling ballad brilliancy
In ballet. Dear,
You show a sonnet-beauty, and pirouette:
In manner set
You dance the stately, satined minuette!
We marvel, yet
In you we see ourselves: how spirits rise
Endued with wings;
Poet of plastic rhythms, you bear from skies
Your offerings.
A fay, a flower, a song, a bird, a star—
Oh, tell us, mystic dancer, who you are!

Collection of The Buffalo History Museum

Artistic Expression in the Dance

By GLADYS F. WHEELER

GLADYS F. WHEELER
(Pohle photo)

MY article of July, 1925, in *The Arts Journal* was devoted almost entirely to the technique of the Imperial Ballet School of Russia and I have stressed it so much in my teaching that I am afraid I may be accused of neglecting the other important factors of the arts of the dance.

Classical dancing is ranked now with music, painting and the other arts, the most commonly recognized form being the ballet as presented by France, Italy and Russia. Any classical dance done by a group is a ballet, but ballet in this instance, is referring to the dancers collectively. One of the finest is the ballet which Pavlowa brings to this country occasionally on tour. It is composed of girls and men who have had years of training in government schools and are true exponents of the art. Radiant health, good nature and dramatic ability are necessary attributes to the artistic dance. The ballet brings a new life to music—interprets the best of it and makes it live again in rhythmic motion.

This country has, so far, developed only a few great dancers. One of them I knew at the time when she was said to rival Pavlowa—Marley, the very essence of the dance itself, inspired and inspiring. She could make you laugh, thrill you or bring the tears. She had the perfect technique that never obtrudes upon the dance and was so vivid and startling that I don't believe people ever stopped to think what she looked like. She was just a little thing but her dances were so big that they seemed to invest her with added inches. A moment of anticipation, a hush over the audience and then, as she stepped out on the stage, a deluge of applause, tribute from a packed house at Carnegie Hall to the little dancer. That's how I remember Marley. For years she studied with Chalif, in many of my classes, and so I knew her to be an example of what the ballet will do.

Dancing should be appreciated as mental as well as physical training. Many of my pupils when they first started have complained because they couldn't remember the figures of a dance. That was because the brain messages which control the muscles were not reaching their destinations rapidly enough to keep up with the music. Gradually the dancer learns to retain a mind picture of the dance and with added knowledge of the various combinations of steps, the messages become flashes which accelerate the performance. Here again technique plays an important role. A pupil cannot learn how to do certain steps correctly and how to put them together at the same time. She must have studied them first as exercises. Even then, the mind has quite enough to do to keep the steps rhythmically in order and to take care of the pantomime.

The value of dance pantomime cannot be overestimated. It is something that cannot be taught. It is expression that must come from within and can be brought out only by suggestion. One of the best methods, I believe, is to convey to the pupil a firm belief that she is capable of doing it. With confidence comes mind power. The dancer visions the story and successfully portrays it to her audience.

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"THE DANCER"

(Pohle photo)

Posed by Miss Frances Peet, an advanced pupil of Miss Gladys Wheeler. The appearance of freedom from muscular tension, despite the fact that the entire weight of the dancer is supported by the toe, may be noted. Miss Peet was much admired in a solo dance at the 1926 Fantasia of The Arts Club.

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The Literary Clinic

By CHARLES ELBERT RHODES

CHARLES ELBERT RHODES
President and Founder of The Literary Clinic

THE *raison d'etre* for The Literary Clinic is the fact that during the summer of 1902 the writer and president of the Clinic, feeling an urge to satisfy his more or less literary longings, presumed to apply for membership in the Pundit Club. He went to his friend Mr. Walter L. Brown, then secretary of the Pundits, and made known his ambition. Mr. Brown said: "I would gladly propose your name BUT—you will have a long wait; for the Punditians never resign and seldom die. There is need for a new men's literary club and you are the man to found it."

Presumptuous as it may seem, the would-be neophyte accepted the suggestion. He gave up his hope of joining the Pundits, for he is somewhat impatient and has not sufficient of Milton's spirit to be satisfied with the kind of service which is supposed to be rendered by those who "only stand and wait." He found room for thought in Longfellow's admonition,

"Still achieving, still pursuing,
Learn to labor and to wait."

He began pursuing the new idea by laboring for it and the achieving gladdened him without much waiting. He called upon two of his best friends to meet him "to talk over an important matter." These friends were The Reverend John A. Black and Mr. George H. Thornton who needed no persuasion to join in the new enterprise. We three were full of enthusiasm and plans. We selected nine others and called a meeting at the home of the late Dr. H. H. Bingham on October 2, 1902. The twelve present caught the enthusiasm of the three who had called the meeting and The Literary Clinic was organized with twelve charter members. Of the original twelve but four remain; five have died and three have re-

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signed on account of ill health or removal from the city. At the first meeting, also, Dr. Henry van Dyke was made the first honorary member because he had inspired the president with the love of literature.

In October, 1927, The Clinic will be a quarter of a century old and will doubtless memorialize the event in an appropriate manner.

The name is significant and often leads to queries. It was at first suggested that we call ourselves *The Critics* for we hoped, in a modest way, to be critics, but when the late John Black, who with the writer had been attending Dr. Roswell Park's clinics at the General Hospital every Saturday during the winter, suggested the name, *The Literary Clinic*, we knew, at once, that we were well christened. We are rather proud of our name; it connotes what we try to do at our meetings.

The Clinic was at first limited to eighteen members, but after the first few years it was raised to twenty and we have always had a waiting list,—a wholesome sign.

We meet on the second Monday of every month except July, August and September, and have never had a dull meeting. One reason is that we have two papers of about thirty minutes each and then a discussion in which each member is supposed to participate and usually does. The annual meeting is in June when the program for the following year is prepared. Each member has the privilege of choosing his own subject. If he does not do so he is assigned one by the secretary. During the twenty-four years of our existence over four hundred papers have been presented. Most of these are preserved in our archives for we, during the first year, decided to have all papers typed, on paper of uniform size, and then bound at the end of the year. Most of our members have observed this rule with the result that we possess a goodly number of volumes whose value increases as the years go by and our members pass away. Their works and their words remain with us as real treasures.

The Literary Clinic has no constitution and but few by-laws. Most matters are settled by the executive committee which consists of the three officers, and they were for many years the three who called the first meeting. Since the death of Mr. Thornton and Mr. Black their places have been filled by Mr. Louis Wright Simpson and Dr. Harry W. Rockwell.

Long before Rotary clubs came into existence we established the custom of calling members by their Christian names for it helps us to know one another better. Believing that the best way to show appreciation of one another's efforts is respectful and thoughtful silence, applause is taboo. We have never seen reason to change this custom.

During the first few years we met at 8 o'clock and had light refreshments at the end of the meeting, about 10:30, but this long since gave way to the better plan which we now follow of meeting for dinner at 6:30 and after dinner proceeding with the literary part of our program. This means earlier closing.

It was the plan of the founders of The Clinic to secure as its members, men of different types of mind and various tastes. One thing we have insisted upon, however, has been a keen appreciation of literature. We have tried to avoid too many of any one profession or at least to play some professions against others. At first we did have more ministers and lawyers, for these two professions contain more producers and more lovers of literature than the others. At present we have several lawyers and three former ministers but no active ones. A few business men and artists have added spice and variety.

With the development of the College of Arts and Sciences at the University of Buffalo, has come a flood of new material and some of these men have naturally been selected to fill the numerous vacancies caused by the large number of deaths during the past few years. This is as it should be and is for the good of The Clinic. Approximately half of our members are now educators who find our meetings both times for relaxation and for giving out some of those by-products which their pupils are not yet able fully to appreciate.

The titles of our papers cover a very wide range, indicating various tastes and points of view. Occasionally political subjects are chosen, but, for the most part, the men and books which have made literature have claimed our attention. Here, of course, there is no end of notable material. It is like a well, inexhaustible. More and more our men are learning to draw from the depths with ever increasing satisfaction. They have grown in literary power and in appreciation. To observe this growth has been one of our chief sources of satisfaction.

We are not a mere mutual admiration society, though we are the best of friends and do admire one another immensely. We show our appreciation of each effort in no uncertain terms; but we do not hesitate to use equally specific terms when our opinions differ. But we have learned to disagree quite agreeably.

Again and again when a member has produced his yearly paper, someone says: "That should be printed and given to the world." It is doubtless true that some of our papers are as good as others that find their way into print. We have not, however, published anything except our *Shakespeare Studies* which we issued as a tribute to the great bard at the time of his tercentenary in 1916. This volume contained an excellent paper by Brayton Nicholls on *Shakespeare's England* and several studies of the plays by F. Hyatt Smith.

We do not now think these papers really representative of our best work.

In such a body as ours it was inevitable that certain members should become specialists in their own favorite lines. Here we recall John Black with his charm of spirit and his quaint humor, especially when he dealt with his favorite subjects, Charles Lamb and Carlyle, and his own creation *Geordie* and his Gas-log Studies. Brayton Nicholls was always *sui generis*. He specialized on old themes like *The Arthurian Legends*, *The Canterbury Tales*, *Pepys*, *The Spectator*, and the old ballads. His papers would make a valuable book. Dr. Charles Ellis, who left us so suddenly and so recently, was our authority on country life and the occult; Clark Timerman could so deal with a novel that we felt there was no need to read it; Louis Simpson has made the names of many present-day novelists to live with us as no one else could do, and if I may be pardoned for mentioning myself, I have tried to interpret Browning and to introduce Hardy, David Grayson and others, and to stimulate general reading with some sort of system. Harry Rockwell has won a place for himself by his inimitable accounts of interviews with A. S. M. Hutchinson and Sinclair Lewis, while Francis DiBartolo has shown us what

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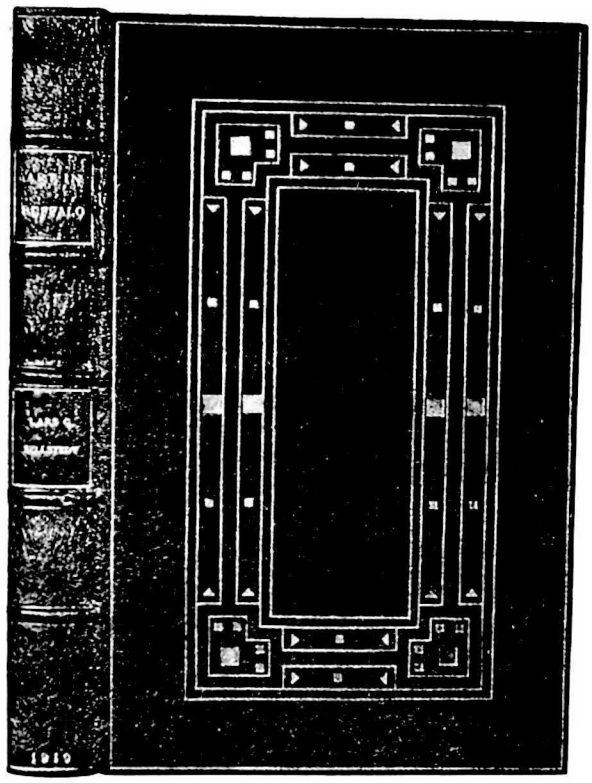
Italian literature is and made us love it, and Marc Rose has shown us what journalism may become. And what more shall we say of Dana Hellings with his delicate touch and keen insight, of George Lerch and his Finger Lake sketches, of George Bagnall and his musical nuances, of Howard Pillsbury and psychoanalysis, of George Hagar and his local view of things, of Carl Bredemeier and his artistic touch, of all the rest we should like to mention?

There must be a very strong attraction in a club that can boast of such a high percentage of attendance as The Clinic and where we invariably say, at the end of each meeting, "what a record-breaker tonight has been." We can attribute it only to the men themselves and the high quality of their papers.

Among our outstanding honorary members are Henry van Dyke and Dr. Richard Burton. Woodrow Wilson honored us by accepting an honorary membership and doubtless would have visited us had he not fallen in his great fight for idealism. Richard Burton gave us a great evening when he spoke on Mark Twain whom he knew well.

The greatest meeting we ever held was that at which Dr. van Dyke spoke on *Reading* and then reproduced his famous address given before the Editors' Club of Washington. What a night that was! How he thrilled us as he showed how the different editors would write, each with his own peculiar twist, on "*The Clam.*"

The Literary Clinic has arrived and more than arrived. It has furnished many a fine evening for its members. It has stimulated their interest in literature and in life. The writer has never missed a meeting in close to a quarter of a century and never will as long as he can get to them. Members may come and members may go, but The Clinic goes on forever. Long live The Clinic!



ART TO PRESERVE ART

Lars G. Sellstedt's "Art in Buffalo" in a hand-tooled full Turkey Morocco binding by John F. Grabau

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MRS. JOHN MILLER HORTON

Mrs. Horton has recently been re-elected Regent of the Buffalo Chapter of the D. A. R.

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Philip Becker Goetz's Poems

A Review by JULIAN PARK

"*Lyrics and Meditations*," by Philip Becker Goetz; privately printed.

Thirty years have slipped by between the publication of Mr. Goetz's first volume of verse and this his latest,—time, and to spare, for a critical appraisal of a contribution to the history of American poetry which is unique for its uncompromising devotion to the spirit of truth and beauty. The word uncompromising is used advisedly for the severest of self-examinations on the part of this poet has resulted in the inclusion in his four volumes only of those verses which are records or impressions of the adventures of the author's soul among masterpieces; and taken together, they are a confession of love for the classical traditions of the past and faith in the future of American poetry by a true guardian of the fire.

Others have concerned themselves with passions more vehement, with thoughts as profound, with a wilder music, a more variable color; others have been romantic, realistic, classical, and tumultuous; have been more musical, have brought a remote magic into verse, and have made verse out of sorrowful things close at hand. But while all these men have been singing themselves, and what they have counted most individual in themselves, this writer has put into his verse what remains over when many others have finished. It is to me a kind of essence; it is what is imperishable in perfume; it is what is nearest in words to silence. And in this poetry nothing is allowed for its own sake, not even the most seductive virtue, as pathos, the ecstasy of love or of religion; but everything for the sake of poetry. Here is an artist so scrupulous that beauty itself must come only in sober apparel, joy only walking temperately, sorrow without the private disfiguring of tears; made, as it is, out of what might be the commonplace, if it were not the most select and most exquisite thing in the world.

The intensity of his emotion is perhaps best glimpsed in the war poems, as in "To a Fallen Foe":

"I see you lying there upon the field,
The sunset all that flushes your young cheeks,
The mist like groping lips your white brow seeks,
As if to print the kiss your mother can not yield.

You were my foe—I should be glad you fell,
And took to death the peril of your strength;
But somehow I grow sick at your limp length,
And wonder which of us is nearer hell.

I stilled the music that was in your heart,
I cheated some lass of her starry vow:
I'd give an empire to recall you now,
And in a lone grave gladly act your part."

William Vaughn Moody, who is without doubt Mr. Goetz's favorite among American poets, would have been stirred to the depths of his own deeply sensitive imagination by many of these verses which perform the same sort of poetic office for the world war that Moody performed for the war of 1898. One of the loveliest things in this volume is the sonnet in memory of Moody. How the imagery of the quatrain that follows would have moved Moody!—When the newspaper told us that church bells in Austria were being melted down to make bullets, this is their "Epitaph":

"I spake with the tongue of Christ,
I called men's souls to prayer;
In vain: I am sacrificed,
To sow wide hell in the air."

Several others, notably "The War After the War," the only poem in blank verse, make this section of the book, to one reader at least, the most poignant, the most memorable of all.

Readers of the meager extracts already given must have noticed, and emphasized for themselves without the need of any reviewer's stressing it, one of this poet's characteristics which is, I suppose, the highest gift of all in poetry, that which sets poetry above the other arts—that is, the power of concentrating all the far-reaching resources of language on one point, so that a single and apparently effortless expression rejoices the aesthetic imagination at the moment when it is most expectant and exacting, and at the same time astonishes the intellect with a new aspect of truth. How strikingly with a few words does he contrive completely to finish a picture which is often of vast size. The picture of the bells sowing "wide hell" is matched by many just as complete, which are especially to be found, perhaps, in the quatrains. Of course this verse-form demands excessive concentration of the thought, but we all know many quatrains that fail miserably because, although the thought may be lovely or striking or complete, just the right word is lacking, and lacking that, the quatrain lacks all.

The temptation is great to quote to excess in order to illustrate at least one of each of the author's achievements in verse forms. Years ago I used to think that, since no poet can be all things to all forms, the lyrical ability was vouchsafed to Mr. Goetz in less measure than many other gifts of the elusive muse; but one of the many evidences in the present volume of development and growing sureness in the use of all the tools to his hand (if it were not almost sacrilege to insinuate that a poet may touch tools) is the appearance of such an exquisite lyric as "Snowfall."

A thing of beauty outside and in is this volume, for any mention of it would be incomplete without a word of appreciation of its format. The printer, W. E. Rudge, must himself have loved these poems, for in every slightest detail of bookmaking he has furnished a fitting habitation. The binding of grey boards, the hand-made paper, with uncut edges, the beautifully simple Caslon type, combine to rejoice the heart of the bibliophile as well as of the poetry lover.

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Selected Verse by Buffalo Poets

Sacrifice

By HELENE HEATHCOTE GUILD

Born from the pulse of one great moment gone
My love has lived remote, unspoken, proud,
Too fierce to find expression in a song,
Too gentle to be shown before the crowd,
Retreating as you come. You must not know.

With you, I feel a strange and urgent force
Muting my speech, demanding I be still.
I smile obedience and know of course,
That love heeds not, nor ever will—
Aught but this—you must not know.

A leaflet in a breeze your word would seem,
Floating toward my still enwalled heart,
Flung into space, a golden, weighted theme
My love dares chant in whisper as we part—
That word you spoke not. Ah, you must not know.

My hope must loiter in her joyous rise,
Kissing your heart beats timidly, and stay,
Keeping her level just below your eyes,
Lest our met glances, burning, quickly say
The thing you must not know.

* * *

Haunted Valley

By WILLIAM JAMES PRICE

There is a haunted valley
Where phantoms come and go,
And ghostly breezes dally,
With leaves that whisper low.
And here I walk with Hallie,
In evening's afterglow.

We have no thought of sorrow.
Among ethereal flowers
We dread no long tomorrow,
And only peace is ours—
For who will sadness borrow
When far from mortal powers?

In time a silent singing
Comes drifting down the breeze.
Soon all the air is ringing
With haunting melodies,
While phantom friends come winging
Whom seldom mortal sees.

And while throughout the valley
Soft strains of music flow,
A horse and rider sally
From secret woodland, slow,
Departing soon with Hallie—
Who died long years ago!

Late Song

By GEORGIANA THAYER

A silent woman
Will sometimes sing
Songs in her autumn-time
Meant for spring.

Now in November
With skies gone grey,
Something still untouched in me
Secretly, insistently,
Keeps calling "May,"—
Carolling, "May!"

A silent woman
Will sometimes sing
Songs in her autumn-time
Meant for spring.

* * *

The Call of the North

By WILLIAM H. F. TENNY

It's the call of the wild that whistles me back,
Whistles me back, whistles me back.
The urge of the forest's wild harmony,
Like the roar of a bullying symphony;
The cry of the bold, black-headed loon
Stridently shrieking under the moon;
And clouds that go reefing across the skies
With a moan in the air as the dim light dies;
And ever and ever it whistles me back,
Whistles its call, "Come back!"

And I'm going again where the ice-god reigns,
And whistles me back, whistles me back;
Where the wolf and the caribou roam at will,
Where the call of the moose gives the heart a thrill,
To linger once more in the cold's embrace
Where the lights from the North seem to race and race,
Where the silence and desolate untrod lies,
And mystic and weird is the cup of the skies.
Farewell! I am going! It whistles me back,
Whistles its call, "Come back!"

* * *

Words

By ESTHER CARLSON

You came—and all my being
rose to greet you—
And all my tender words
to bless you,
Trembled into a heap.

You left—and as the silent doors
rushed in to meet you,
Word, words like open roses
to caress you,
Into my voice did leap.

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Karinna

By J. CORSON MILLER

Karinna of the Moated Grange
Traversed a forest-way;
Her life was fated ill for change
In the flowering month of May.

Never a moon-thrush softly sang
To her from his leafy bower,
But she would count the bells that rang
From the lonely donjon-tower.

The dawn was cool on the cloister-grass,
And her eyes held love's hot flame,
So bright, the willows watched her pass,
As down from the Grange she came.

To tryst with the Knight of the Raven Hair,
Whose sword was swift as the wind—
'Twas brawled in the halls of Philip the Fair
That her lips were red and kind.

But the hermit-monk at the blasted pine,
Could tell, when her feet came by,
How a tall, black knight drank death's dark wine,
Under a woodland-sky.

And how the wild, wild river sprang
To clutch her to its breast,
While the brooding bells of the castle sang
Her weary heart to rest—

Karinna of the Moated Grange
Traversed a forest-way;
Her life was fated ill for change
In the flowering month of May.

* * *

The Walnut Tree

By DONALD BAIN

It's the midmost hour of the midmost day
Of the spring-meridian month of May;
So come you now and lie with me
Beneath the branching walnut tree.

Exultantly she flings on high
Her burgeoned branches toward the sky;
With a myriad lips all raised as one
To welcome the caressing sun.

Refulgent in the sunlight's beaming,
A galaxy of stars is gleaming;
All virgin-green against the blue,
In constellations strange and new;

As though the tree had challenged space,
And drawn all heaven in her embrace,
To nearer bring, by Nature's plan,
Mankind to heaven and heaven to man.

The gladsome birds bright spirits are,
Flying from vernal star to star;
Singing with joy and sweet content,
In this their earth-bound firmament.

Eternity is in the hour,—
And all of space, life, love and power;
If you but think the same as I
While underneath the tree we lie.

Circles

By MILTON M. BORK

You will come back—I know the hour.
I'll feel no pain—I'll know no dread;
For when you meet me at my gate
I shall have died (still not be dead).
I'll clasp again that shell of you
And when that Judas-hour is done
I've kissed the shadow that I knew
Your fragile web of lies is spun—
Then I'll sear your broken wings
For burning words are scorching things.

Things come back to him who waits
We come and go the self-same gates.
(The thread that's cut by Atropos
Is nothing more than fabulous.)
You will come back—I'll know no dread
I shall have died. (Still not be dead.)

* * *

The Nosegay of Life

By AGUSTA L. CATALANO

Roses for youth
And happiness,
Fragrant blossoms,
Nature's symphonies.
Tea roses, and red, and white,
Baptized by the morning dew
Their petals, like parted lips,
Sunkissed.
The feel of them against the cheek
Caressingly lingering,
Leaving it reluctantly.
They bring a message of youth.
And love and deeds of kindness
Inspiring the best that is in us.
But roses for age are
Bleeding hearts.
When trials and tribulations
Multiply with time,
When barbarous custom
Decrees the sending of roses
To adorn the couch of death;
The living-room o'ercrowded
With roses for the dead;
The message is far different
When love and youth are fled.
The tragic loss of loved ones;
The first realization
Of those eloquent lines,
"The touch of a vanished hand,
The sound of a voice that is still."
Bleeding hearts
Are roses wet with dew of tears.
Their fragrance is now a stench,
Dirges,
Bringing back memories
Crushing, suffocating;
A brief intermission of forgetfulness,
Then, suddenly, the aroma of roses
And a rebirth;
Like clutching steel bands at the
Bleeding heart
That aches and aches
Endlessly.

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Reverie

By ANNE V. CAMPBELL

Bleak Winter lay athwart the murky town,
And now for many days I'd heard the sleet
Spatter against the pane, or watched the snow
That fell incessantly.

So,—contemplating tier on tier of roofs,
That lost themselves within the whirling maze,
Until afar both roof and snow were blent,
Methought I gazed on mist.

"Mist." It is magic. For with speed of thought,
Is gone the murky streets and lofty roofs,
And in their stead dark mountains meet my gaze,
Purple with heather, or green forests where
The wild stag roams at ease.

Or else I see dim, shaggy kine, knee-deep
In mountain tarn, whose glassy grey reflects
The dark-bowed mountain capped with shifting mists,
That lift and fade away.

They fade, and with them fades away my dream,
'Twas only fantasy, for now I see
But whirling snow, and tier on tier of roofs,
And hearken only to the sounding sleet.

* * *

The Leprecaun

(From "Puck in Pasture")

By ELIZABETH MacKINSTRY

Oho! The Elves of Ireland
They dance so hard at night
They dance their very shoes away
In splendor and delight.
God bless their Elemental souls,
You cannot see them for the holes!

The only Elf in Ireland
That has a trade at all
It is the cobbler Leprecaun
Who makes and mends them all
The shoes they dance away at night
In green and moony demi-light.

He is the first of cobblers
And best of craftsmen too.
For why?—He works at happy things
By gayety worn through.
God send us such a Leprecaun
To mend the heart of us at dawn!

He's caught the secret of the Earth,
Sun, wind and Summer rain
To better happy things that pass
Or build them up again.
They're few of mortal men that look
So far into the Great Green Book.

If you can catch a Leprecaun
And steal away his cap
You'll maybe get a Pot o' Gold
In an exchange, but hap
The Leprecaun has never told
His secret—what's a Pot o' Gold?

The Old Home Man

By DOROTHE MARGARET GERVAN

A man had died—
I heard them say it in a cheerful way,
As if it were the nice news of the day—
A man had died.

I wondered who—
And someone with a mocking, tragic face
Said, "It is too bad I sold the old home place,"
And then I knew.

The "Old Home Man!"
We used to call him that; he always came
For our old rags. We never knew his name—
The "Old Home Man!"

He had been daft.
That stupil, silly face! And all he'd say
Was "Too bad I sold the old home place that day."
And we had laughed.

"Too bad," I said,
And someone laughed; "It was a blow, of course;
We always thought he would outlive his horse,
But now he's dead."

The "Old Home Man"—
He sold the old home place; it was too bad.
The old, decrepit mare was all he had.
The lone old man.

They were so gay;
"Those paper flowers in the broken vase
We'll send him; they're a sight about the place—
It's rubbish day!"

The "Old Home Man"—
I pitied him, his ugly, foolish face,
And said, "Too bad he sold the old home place,
The poor old man."

They laughed and said,
"How clever!" but I only said, "Today
Is rubbish day; but he'll not be by today,
For he is dead."

* * *

In a Cemetery

(From an old cemetery on the highway)

By MINNIE FERRIS HAUENSTEIN

Are we forgotten in our wayside rest,
Too ancient for a thought or pitying sigh?
We knew but olden days, our memory
Wings back to hilltop homes, all vine caressed
And rumbling stage coach crawling o'er the crest—
The drowsy herald of a strange country—
The great Outside, mysterious and free
That, by fair fortune other lives possessed.

Now, in a moss-grown disarray we lie
The neighboring tombstones sag across our breast,
Our names are blank, meshed in a lichened mass,
Yet, O, the thousand thunders we hear pass,
The day's mad traffic and the night's unrest,
O, mighty Highway, silver 'neath the sky.

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Eagle Light

By WALTER ALLEN RICE

Midst the blossomless meadows of ocean,
The broad, trackless prairie of green,
Where the wavelets are cradled by zephyrs,
And sea-nymphs dance o'er the scene,
An island peeps up from the deep,
Aroused from its mystical sleep;
And off in the shadowy distance,
For many an unmeasured mile,
The sailor boy eagerly watches
The light on this magical isle.

Through vistas of years all unnumbered,
While the mermaids have chanted their psalm,
And tempests have raged or have slumbered,—
Through long, languid summer of calm,—
When glittering tapers of night,
From yonder bewildering height,
Emblazon the halls of old ocean,
Or shrink from the storm-clouds in flight,—
Ever gleams, amid calm or commotion,
A fixed, warning star,—Eagle Light.

* * *

Look Not Away

By J. WRIGHT BEACH

Look not away across the moor,
Beyond the skyline gray
To find the joy and happiness
Within your heart today;

Seek not beyond the garden wall
'Midst thorns and tares and weed,
But find within the soul the fount
Of love for every need.

'Tis always there to richly share
With self and others, too,
To fill each precious, golden hour
With song the whole day through.

* * *

The Roman Forum

By H. PHELPS CLAWSON

Shrine of eloquence long have you been mute,
And lonelier far than when the she-wolf's brood
First sought you out or when the shepherd wooed
The echo of your beauty from his lute.

No legions bring a world in tribute home,
Your arches crumble and the Sacred Way
Is sepulchred in ruin, gone the day
When victory camped upon the hills of Rome.
Out of your dust can no dead Cæsar raise
His phantom standard? Shall not one faint hymn
To Vesta hover where the paths seem dim
And vibrant with old memories? There plays

Upon your temples the sun's fading fires,
Dying in splendor over Italy,
And through the lingering twilight comes to me
The deathless voices of your ancient sires.

The Circus-Postered Barn

By ELIZABETH J. COATSWORTH

When Dobbin and Robin unharnessed from the plow
Stamp smoking to their stalls,
They pass beneath white horses with long manes
Shining upon the walls,
White horses airily leaping through great hoops of paper
Along applauding tracks,
Or carrying princesses in rosy tights
Upon their silken backs.

And Daisy, Madge and Buttercup
Raise their soft eyes,
Where through the darkness of the web-hung stables
Hippopotami arise,
Shaking the water from their enormous shoulders
Floundering in savage mud,
Lifting their muzzles huge enough to ponder
An epic cud.

And Tom beside a rat-hole in the boarding
Meets the still stare,
Of eyes fiercer than his eyes and a large lithe body
Above him there—
Despondent grow the inmates of the barnyard
Not one achieves,
The super-powers of those super-mammals
Beneath the eaves!

* * *

Judas

By EVELYN M. WATSON

I, Iscariot,
My name a fearful blot
That he who runs may read—
I who betrayed the Christ,
I who sacrificed
The Lord's most precious seed . . .

I now would speak on word,
Repeat until it's heard—
Sought I the Rabbis' praise?
The coins at once I spurned,
Bewailed my deed and turned
To close those fearful days.

I, Iscariot,
My name a bloody blot,
Acknowledged Him my Lord
And in that Place of Death,
I drew my long, last breath
And yet with one accord

You claim the thief forgiven
And now at peace in Heaven . . .
I, too, am penitent:
How more could I undo
That deed for which He, too,
Acknowledged I was sent?

Apart He said to me,
"Judas, act speedily,"
And yet you still begrudge
To now erase the blot
Of Judas Iscariot,
But who are you to judge?

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At Versailles

By M. A. B. EVANS

(From "In Various Moods")

She stepped upon that fragrant sward,
She watched the joyous fountains play;
The girlish queen whose fate was hard,
Her sunshine lasted scarce a day.

She watched the joyous fountains play,
Her eyes and lips with smiles alight.
Her sunshine lasted scarce a day.
Her hopes were lost in blackest night.

Her eyes and lips with smiles alight,
The charming Marie Antoinette!
Her hopes were lost in blackest night.
Her follies let the world forget.

The charming Marie Antoinette!
She loved a play, a rout, a ball.
Her follies let the world forget;
She paid so dearly for them all.

She loved a play, a rout, a ball,
She loved a brilliant, sparkling gem.
She paid so dearly for them all,
E'en with her life and diadem.

She loved a brilliant, sparkling gem.
Ah! who shall count the price she paid?
E'en with her life and diadem,
As on the block her head she laid.

Ah! who shall count the price she paid!
Ah! who can say what thoughts she had
As on the block her head she laid?
The past unrolled, both good and bad.

Ah! who can say what thoughts she had?
No doubt her loved Versailles she saw;
The past unrolled, both good and bad.
Versailles still owns her sov-reign law.

No doubt her loved Versailles she saw.
She lingers yet around the spot.
Versailles still owns her sov'reign law.
By no one can it be forgot.

She lingers yet around the spot,
The girlish queen whose fate was hard.
By no one can it be forgot
She stepped upon that fragrant sward.

* * *

Sargossa

By JESSIE STORRS BUTLER

Becalmed at last the boat of life
After what days, what years of storm.
The magic isles, empearled, empalmed,
Lure thru' mirages vague and warm.

The countless clutchings of the tide,
That, forest-wise, is stemmed and branched,
Have cloven to my good ship's side
With fingers phosphorous and blanched.

The breathless verges of the sea
Are scorched with an eternal sun,
And 'neath the bright monotony
The soul is loth to voyage on—

I cannot go, I fain would stay;
And, yet, upon my midnight sleep
There gleams a face of yesterday,
A face with vigiling eyes that weep.

"Snowfall"

By PHILIP BECKER GOETZ

(From "Lyrics and Meditations")

"Earth lies a-sleeping
Under the night,
Buds are close keeping
Springtime and light

Flown is the summer
Southward away,
Swift the chill comer
Scares the brave day.

Winds are bemoaning
The distant birds,
Quelled the dear droning
Of crickets and herds.

Oh for the singing,
The chuckling, the sheen,
When the world's winging
Over the green!

Dreamfuls of feather
Fill the dun sky,
Spreading white weather
Soft as a sigh:

Ghosts of the swelling
Songs that are gone,
Shroud-weavers telling
Death comes anon."

* * *

Canterbury

By LOUIS WRIGHT SIMPSON

Through Christ's Church gate-way weather-worn and gray
I entered the cathedral close to gaze
Upon that English shrine of early days
Where pilgrims came for centuries to pray.

Mellowed with age its buttressed walls remain
Symbols of ancient faith throughout the years
Since Becket's tomb was ravished and the biers
Of saints and martyrs were restored again.

Scourged kings have knelt in homage at this shrine
Pilgrims innumerable have fared this way
Since Chaucer chanted his immortal lay
And Cromwell's soldiers shattered its design.

Still stands intact the fabric of this fane
Though time's mutations and the lapse of years
Through age of faith and hopes and doubts and fears;
Its counterpart no nation shall e'er rear again.

* * *

To a Garden Toad

By WILLIAM PRINDLE ALEXANDER

Maligned of poets, held of little worth
By all mankind, with none to speak thee fair
Till yesterday, when Science had its birth,
Thou dwelt a goblin in a slimy lair;
While superstition with satanic mirth
Made thee a dragon, infant minds to scare,
A wizard's proxy, doomed to crawl the earth,
Exhaling venom on the summer air.
Hail to the light, that rends delusions might!
And thou poor toad, slow coming to thine own
The tiller's friend, quaint hunter in the night,
Thy realm be there, where busy hands have sown:—
So may thy beauteous eyes of gold and jet,
Behold no foe, and know man's friendship yet!

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Cathedral Steps

By EDITH NATALIE STARK

These steps, that swirl like wind-blown autumn leaves—
What changing moods you must have known.
What endless bridge of time, what dire force
Of destiny—what seeds you've sown!

For you have known an endless stream of folk,
With hurried step, and faltering,
Some eager, restless, running wildly on,
To know what waiting words will bring.

And there were others, too, who trod your stone,
Who helped to fashion there, those grooves,
The feet of children, fanciful and free,
Who laugh because a pigeon moves.

There were the old, whose tired feet and sore,
Lagged hopelessly, heel and toe—
Toe and heel, a swish of startling skirt—
You felt it, and you watched it go.

What Magdalen walked upon your silent scars,
To find within the church, her rosary,
What lover has not followed her, to kiss,
Her lips. If you could tell these things to me!

* * *

An Old Man

By JAMES S. HEARST

The sound of gold when the day is done—
The bugle song of the dying man—
Brings him peace now the battle is won
Again.
Yet deep in his heart burn the scars of strife
Deep in his heart is pain.

The whisper of wind in the bush is naught
To him, as he lies with his eyelids taut,
For the night is filled with icy thoughts
And fears.
And the memory of love has faded away,
Faded in tears.

The stillness holds him in iron bands,
The moonlight reaches with withered hands,
And the last few grains of the scythe's sands,
Are nigh.
For the years of life are riding him down,
Riding him down to die.

* * *

Christmas

By HARRY H. MARSALES

Like gallant ships that sail around the world,
Thru storm and shine—for ever and a day,
Until their cycles run—then, in the Bay
Of Home—they anchor with their canvas furled.

So, all the days start out from Christmas Day,
To sail around the cycle of the year,
Thru times of joy or sorrow—hope or fear,
Until they come again to Christmas Day.

Then, like the sailor who has been away—
We rush to greet the home-hearts that we know;
And hearty gifts of hand and heart bestow
On loved ones and our friends on Christmas Day.

To Philip Becker Goetz

On reading "Lyrics and Meditations"

By LEE F. HEACOCK

Periclean:

Untimely thrust into a world of brawling Bœotians;
Outshouted in the agora, but not outwitted;
Poised, still, and purposeful;
Grieving with kind eyes
Over humanity gone mad with lust of murder;
Seeking the soul of a people
Drunk with the hell's brew
We call war.

Aurelian:

Weaving a Tyrian pattern
In a shoddy world;
Binding the wounds of tortured words
Crippled to serve the mean fancy
Of Ignorance articulate;
Symphony in a cacophony of jazz;
Myrrh and sweet aloes
Over against the stenches of the market.

Erasmus:

Telling beads of tempered tolerance
On a rosary of bigotry;
Taking the lamp of Learning
From the palsied hand of the ages;
Conning the labored tomes
Of the men of old,
Finding no less of guidance in their errors
Than in their daring deeds.

Abelard:

Pleading for Reason
As an ally of Faith to stall-fed monks
Fearful of both;
Hopeful that even groundlings
With snouts among the acorns
May raise their eyes to nobler fruit,
And rising erect
Achieve horizons.

Scholar:

Spreading the feast of wit
On the board of uncomprehending youth
Ere yet their palates have the cunning
To savor it;
Throwing wide the gates to the treasure-house
Of Time—for those whose hands
Have not the Olympian gift
To sift the gems from pebbles.

Poet:

Singing the deathless song
Of man's progression;
Salvaging syllabled sweetness
From the wrack of ribaldry;
Yielding us the vision of far vistas
Both ways adown the avenue of Time,
Sowing the seed of Truth
Against a distant harvest.

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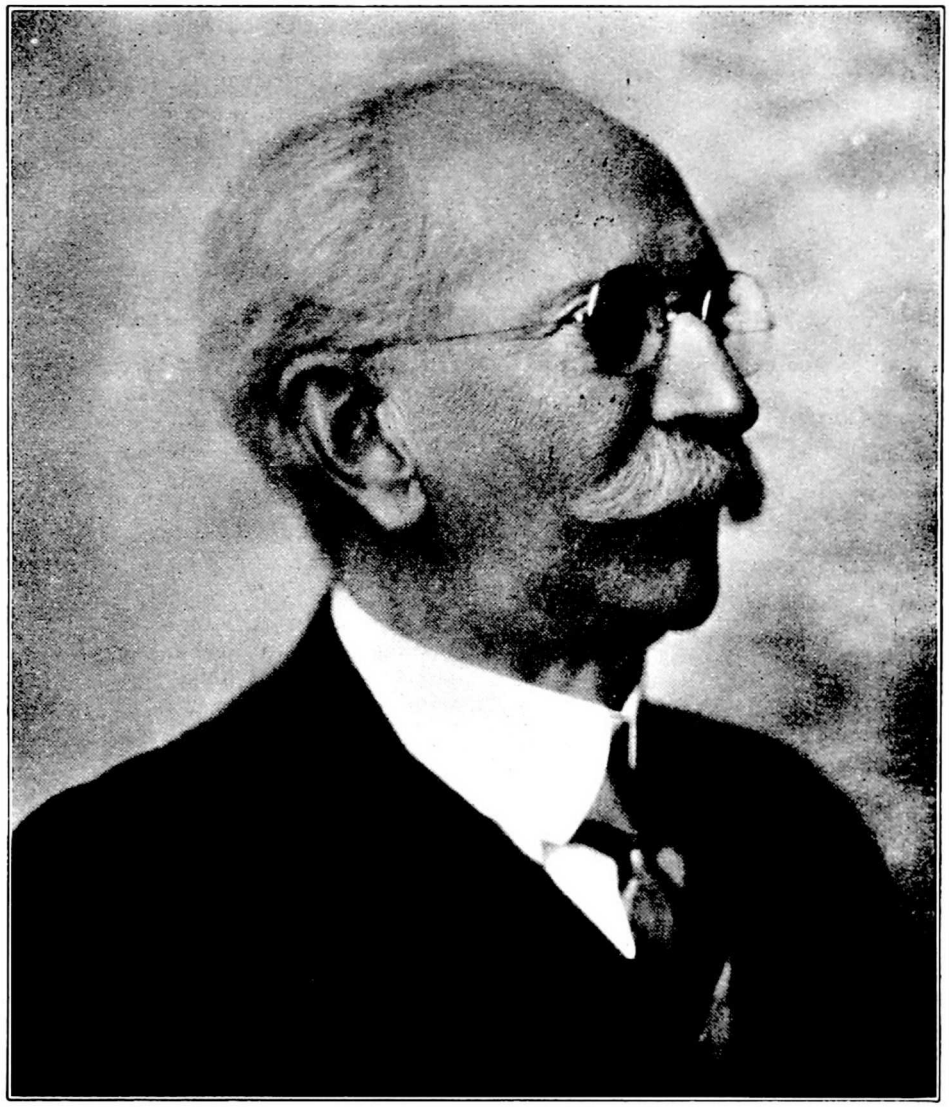

FRANK H. SEVERANCE

(Beach photo)

Secretary-treasurer of The Buffalo Historical Society and Director of the Buffalo Historical Museum

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The Story of the Pen Women's League

By MAY THIRZA CHURCHILL

TO STIMULATE in women the creative gift and to encourage struggling novices by assisting them to market their productions is the purpose of the League of American Pen Women. Its membership is composed of artists, authors, musicians and lecturers, and these arts are typified in the league's insignia which is an owl in a triangle of pen, pencil and brush.

In 1897 in the city of Washington, D. C., seventeen women formed the charter membership of this league that now numbers thousands on its roster and has representatives in every country in the civilized world. It was not until the late fall of 1919 that the Western New York Branch was inaugurated with headquarters at Buffalo. To Effie Farnham Burns belongs the credit for organizing this branch. Through her efforts Mrs. Isaac Pearson, National President of the League of American Pen Women, and Mrs. Ruth Mason Rice, the state representative from New York City, came to Buffalo to attend a preliminary luncheon at the Twentieth Century Club. These national officers attracted not only local writers but women with gifted pens from Syracuse, Rochester and nearby towns. At this luncheon and at the tea given the following day at the home of Mrs. Dexter P. Rumsey, organizaton details were freely discussed and the purpose of the league, its advantages and eligibility explicitly detailed. In December a business meeting was held at the Twentieth Century Club, with Jane Mead Welch as chairman, and the following officers were elected:

President—Effie Farnham Burns, Buffalo.

Vice-President—Mrs. Alfred G. Hauenstein, Buffalo.

Second Vice-President—Mrs. Robert A. Molyneux, Syracuse.

Historian—Jane Mead Welch, Buffalo.

State Secretary—Mrs. Florence Howard Wolcott, Rochester.

Recording Secretary—Mrs. Jessie Wade Manning, Buffalo.

Corresponding Secretary—Mrs. Ada Davenport Kendall, Hamburg.

Treasurer—Mrs. Charles Bennett Smith, Buffalo.

Auditor—Mrs. Grace S. Richmond, Fredonia.

Librarian—Mrs. Louis Bryant Lane, Buffalo.

Anna Katherine Green Rohlfs was a national honorary member who took an active part in the organization of this local branch, and it was at her home the first regular meeting was held. Before the organization began to do active work, Mrs. Manning moved to California, and May Thirza Churchill was elected as recording secretary.

The first annual celebration, November 27, 1920, was a gala day for its members, for on that birthday anniversary, Mrs. William Atherton Du Puy, the newly elected national president, came from Washington with the charter for the Western New York Branch. It was presented at a luncheon held at the College Club and was inscribed with the names of the first officers and signed by them and the following members:

Jane Drake Abbott
Nalbro Bartley
Jessie Storrs Ferris Butler
Anne E. Carpenter
May Thirza Churchill
Marguerite Ernst
Mary A. B. Evans
Ada M. Fitts
Edith Willis Linn Forbes
Cornelia de Zeng Foster
Nellie M. Gould
Junia Porter Green
Sara Hirshfield Kessel
Katherine Locke
E. Grace Milsom
Mary Huntley Rogers
Evelyn Rumsey
Matilda M. Satterfield
Katherine Woodford Simpson
Mae Stein Soble
Edna Mabie Sullivan
Martha Van Rensselaer
Carro Frances Warren Lempert

The festivities attending the receiving of the charter continued the following day at a reception given the Pen Women, their guests and friends at the home of Mrs. Alfred G. Hauenstein. At this party living pictures were presented by the Pen Women representing women writers of previous centuries. This entertainment had been arranged by Mrs. Lewis G. Rogers who gave during their presentation a running comment in original verse.

From this beginning the League of American Pen Women Western New York Branch has grown until it now numbers seventy members. Among its active and associate members every phase of literary work is represented. The writers include poets, novelists, dramatists, essayists, and scenario writers; journalists, editors, publishers, historians, lecturers, critics, and a genealogist; writers of stories for children and short story writers; publicity professionals and advertising experts; writers on psychological, philosophical, and therapeutical topics. In the artist group are painters, sculptors, illustrators, illuminators, and designers. The musicians are critics, composers, and song writers.

During the first years the branch met at different clubs or at the homes of some of its members. Mrs. Rohlfs, Mrs. Walter W. Steele, Mrs. M. M. Satterfield, Mrs. Hauenstein, Miss Burns, Mrs. Katherine Simpson, Mrs. John Leopold Brodie, and Miss Louise M. O'Brien have all generously served as hostesses. Out of town meetings have been held at the Shorewood Country Club with Mrs. Grace S. Richmond as hostess; at the Lockport Country Club with Mrs. Spalding Evans as hostess; in

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Rochester at the home of Mrs. Edith Linn Forbes; at Niagara Falls on the invitation of Mrs. Philip Clancy; at Eyrie Cliffe with Mrs. Burton Fletcher as hostess; at Millstream, Williamsville, with Dr. and Mrs. Mansperger; and at The Poplars, Lancaster, with Mrs. George Davis.

Through the untiring efforts of Mrs. Felix Kessel the Pen Women acquired a club room at the Aries Book Shoppe on Delaware Avenue, and here for two years shop talks and programs were given fortnightly by the members, and a number of celebrities were entertained. It was not only pleasing but stimulating to meet in this intimate hospitality people who had achieved such as Zona Gale, Grace S. Richmond, Josephine Dascom Bacon, Annie Nathan Meyer whose play "The District Attorney" was being staged at the Majestic Theatre; Anne Merrill of the Toronto Mail and Empire and then president of the Women's Press Club of Toronto; Mrs. Alice Herts Henniger, founder of the Children's Theatre in New York City; Anita Browne, second vice-president of the New York City Branch; Mrs. Henry Wilder Keyes, a national vice-president; the artist, Mme. Vignier Duss of Paris; the journalist, Mr. Barnet Nover; Dr. Chas. Dawson, one of the editors of the Lincoln Library; the poets, J. Corson Miller and W. H. F. Tenny, and Talcott Williams, director emeritus of the College of Journalism, Columbia University.

Four capable presidents have been elected. On the retirement of Miss Burns, who was made honorary president, Mrs. Spalding Evans, Lockport's gifted poet, became head of the organization. After two years of generous, valued service, she was followed by one of our leading artists, Mrs. Burr Nicholls who guarded and guided the flock with skillful diplomacy for two years more. Another phase of Pen Women's work is represented in our latest president, Mrs. Burton Fletcher who is widely known as an interpretive reader and a publicist. Another of her gifts is the writing of clever captions for the motion pictures.

Among the honors—local, national, and international—that have come to our members, these are noted: Four have served on the National Board as vice-presidents—Miss Burns, Mrs. Hauenstein, Mrs. Frank A. Abbott, and Mrs. Robert Molyneux. Mrs. Hauenstein was on the 1925 national program, reading from her own poems. Anna Katherine Green Rohlfs was chairman of the Novelists' Group and Nalbro Bartley, chairman of the Short Story Group at the Authors' Congress for 1924. Grace S. Richmond is National Historian and Regional Director. Mrs. Louis Bryant Lane is a member of the National Exploitation Cmmittee.

Mrs. Burr Nicholls is an art critic and lecturer on art subjects; she is a member of the American Federation of Arts with headquarters at Washington and had two pictures in the Art Gallery Spring Exhibition in New York City. Mrs. Franc Root McCreery was the winner of the Arts Club prize at its annual exhibition. Mrs. Lucie M. Ferguson won a five hundred dollar prize offered by Eaton, Crane & Pike of Springfield, Mass. Mrs. Ada Walker Camehl was given the freedom of the White House for data when preparing her famous book on Blue China. Mrs. Charles Bennett Smith is the only woman who has served as president of the State Civil Service Commission. Mrs. Hauenstein is a non-resident charter member of Book and Craft of New York City, and she and Mrs. Forbes of Rochester are members of the London Poetry Society. Mrs. Hauenstein and Evelyn Watson, have poems in the Sea Anthology from the press of Erskine-Macdonald Ltd., London, England. In 1923 Mrs. Hauenstein was made poet laureate of the Western New York Branch. Mrs. Kessel was appointed from Washington as Radio Director of Western New York. The Pen Women is the only organization of women that has been given radio privileges.

Space forbids the recounting of further achievements by this group of favored women, for they have had many gay evenings of fun and frolic among themselves and numerous teas, luncheons and dinners to celebrate some goal attained by one of their members or some local woman; but their work has not been entirely self-centered, for they gave five hundred dollars to the University of Buffalo Building Fund and twenty-five dollars to the Near East Relief.

With the increasing membership the little club room in the Aries Book Shoppe had to be given up, but through the kindly courtesy of Dr. Augustus H. Shearer, the Pen Women have had attractive quarters in the music room of the Grosvenor Library and have occasionally used the lecture room for teas and exhibits. Perhaps the most unique exhibition was one conducted by the Brush Group and included a varied display of pictures and original manuscripts. During the three weeks the exhibit was open, hundreds of people enjoyed it and some, we trust, were stimulated to attempt greater things with their own creative genius; for, of all the gifts with which the sons of men may be endowed, the greatest is the creative gift. It leads both in its power to give happiness to the possessor and in its ability to advance the race to higher planes of living. To glimpse a vision glorious and then by means of pen or pencil or brush to transmute it into a language that others may read—this is service beyond the estimate of mortal knowledge; like the flame from an insignificant match it may just flicker and vanish, or it may—it may set a world on fire!

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New Volumes by Buffalo Authors

Reviewed by LEE F. HEACOCK

Fun in Wild Places

"Denatured Africa," by Daniel W. Streeter; G. P. Putnam's Sons, New York.

As a treatise on geography, Mr. Streeter's narrative may be held lightly, and as a hand-book on natural history it is of doubtful worth. For, in the first instance, the distances, beguiled by chuckles, are all too short, and in the second, our narrator, with the most engaging frankness, confesses that he was much too scared to make more than the most cursory examination of the lions, hippopotami, elephants and other intransigeant fauna of that dark and bloody land. On the other hand, take Mr. Streeter on the subject of the pestiferous penchant of domesticated monkeys for picking warm-hearted bed-fellows, and he is a veritable mine of information, some of which has the inimitable ring of truth. In the matter of the ingenious manner in which a native girl may use the distended lobes of her ears as a handy carrier of tins of cigarets, matches, etc., he may be said to be a model of particularity and a faithful reporter of the new and strange. And yet, on occasion, our traveler proves himself not inept in the matter of description of the wild life of the country—as witness the telling terseness of his description of the giraffe—"all neck and no noodle." Those who hold that such weighty matters should be treated more ponderouly may without prejudice consult any really good Encyclopædia Britannica.

Nor are we inclined to the belief that the author fears being classed with the nature-fakirs—now that the sainted Bwana Tumbo, Scourge of the Tall Tale-Tellers, is no more. No, we feel that as a socially-inclined person, he observed the same reasonable urbanity of demeanor that migh govern him at home. He makes no snoots at Africa, even under trying circumstances!

So, when he asked a fellow-traveler to tell him about a job lot of miscellaneous animals, and received the answer,—"So sorry, but I've a bad memory for names; but what d'ye think I am, a blooming ornithologist?"—he said no more about it. Mr. Herodotus would doubtless have dallied about until somebody told him something to put in his notes about them; but how long would Herodotus preserve his venerable individuality if every traveler followed his technique? It is quite adequate to the purpose when Mr. Streeter tells us in his candid way that the African animals looked very much alike from behind.

The book reflects a fine, broad-minded tolerance of all other traveling as well as stay-at-home folk, from the dedication, which includes Marco Polo—a generous, manly gesture of fellowship—to the final page, in which a local clubman hails him, after his year of absence, with, "Oh, hello—been away?"

Let it not be thought from this casual review, that "Denatured Africa" is given over to frivolity and inconsequential foolery. Nowhere in it is anything said about "making light of the Dark Continent," or about missionaries inadvertantly becoming stew. While there is no schedule of the flora and fauna, with a memorandum of the aspect, habits and shortcomings of each, there is a feeling on the part of the reader after journeying through 338 agreeable pages that he has been to Africa with Daniel W. Streeter, and that, on the whole, he has had a pretty good time—an adventure none the less enjoyable because Mr. Streeter has an irremediable sense of humor which is quite as likely to function under alarming conditions as at any other time.

In a world so full of puns, dialect, and labored lightness in all its myriad forms, the easy grace of Daniel W. Streeter's bland and whimsical tale of travel should be cherished as a gracious pleasaunce in a drab wilderness of words. And its charm is no whit lessened by the fact that, instead of poking fun at the oddities of his hosts in that strange land, he naively hints that it wouldn't be at all surprising if they were having endless fun at his expense!

A lithographed jacket and a map lining, by another Buffalonian, Lucius E. Bartlett, are in keeping with the restrained humor of the text.

* * *

Donald Bain's Poems

"Locusts and Wild Honey," poems by Donald Bain; Heacock Publishing Corporation, Buffalo, N. Y.; $2.

A wide variety of poems comprise this volume of verse by Donald Bain, the book being somewhat more solidly packed with meaty matter than is the custom in books of contemporary poetry, which are commonly thin as to bulk—whatever may be said of the weighty quality of their contents. Some 142 separate poems are included between the covers of the volume, several of them, as for example, "The Legend of Sir Cleges and the Cherries" extending over many pages.

An exponent of the theory of poetry as a cultured, intellectual pastime, rather than as a culmination of a fine frenzy, Mr. Bain never lacks the graceful rhythm or the colorful phrase or the resonant word. None of the studied ruggedness of the modern school of *vers librists* is to be found in his work—although he makes full use of the carefully-planned hiatus, one need never bark a shine in leaping the intellectual gaps. In a word, his poise is never so well assured as when he is possessed of the "divine afflatus," and while Pegasus prances on occasion with Bain mounted on him, that celebrated steed never gets out of hand. The rider always knows precisely where he is going and stops when he gets there.

Donald Bain is essentially the poet who writes because he knows of something that ought to be said. His technique is always graceful, always affable, always assured. In him there is no pawing about for the ineffable, no affectation of the futilities of transcendentalism, no prophetic poses. He loves Nature in her infinite variety of forms and tells us

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quite simply and definitely what he sees; he responds to the music sometimes hidden in the names of places and the record of commonplace acts; he vitalizes legend, feels the quickening of colloquial phrasing, steps in the rhythm of marching men—and always he knows precisely just what he is about and what elements of force lie in each of his suavely lilting lines.

Many of the readers of *The Arts Journal* will recall this fragment from "The Shepherd's Tally":

"Hark! Once again the tally-man,
As he and his dog the sheep enfold;
And score by score, with a 'Yan, tyan,'
Tallies his sheep as in days of old,
With a 'yan, tyan';
And a 'tethera, methera, pimp.'"

With the same sure instinct for poetic values as is evidenced by him in seizing upon this simple counting of sheep by the descendants of the Vikings in the Lake Country, Donald Bain has caught also the whimsical humor of Cockney costermonger slang, the lingering cadences of Cotswold names, the castled grandeur of the Rockies. And with it all, there is no striving after reluctant elegances; one is, rather, impressed with his unaffected manner of telling us these things because they are so.

* * *

Nalbro Bartley's Latest Novel

"Her Mother's Daughter," by Nalbro Bartley; George H. Doran Co., New York; $2 net.

Always minutely explicit in her delineation of femininity, Nalbro Bartley's women are people whom one comes to know and to like as her stories progress—wilful, self-centered and sometimes wayward creatures they are, too; but essentially human—women, who go to bed o' nights instead of just gliding into retirement, who aren't much to look at before breakfast in the mornings and who probably sit on the floor to put on their stockings. Her men are more evasive—dim, shadowy creatures, clear-cut as to their specific representation of a particular characteristic—but, unlike her women, having no existence save as representatives of types in contact with the central figure of the story, who is invariably a woman.

"Her Mother's Daughter," the latest book from the pen of this very competent craftswoman, does not depart from the technique which has made her work so widely admired. Not only the central feminine figures, Min Beaumont and her daughter Gloria, but all of the women who enter into the story have individuality and character, whilst all of the men are representative of well-defined characteristics. There is Tag Grant, scion of the old American family—honest, diffident, a Galahad toward women; Burr Meredith, also well-connected, but a born philanderer, not too scrupulous and inclined to kiss and run home to his wife; Pierre de Lasseuere, elegant and urbane, whose view of marriage is primarily economic rather than emotional. There is in them no variation as the story proceeds,—they are the same yesterday, today and forever.

Not so the vivid, colorful Min Beaumont, born on the Swiss border of France, educated in the essentials by contact with the farm animals and the yokels, and who, after guiding her husband, a sort of tame genius in the baked goods line, to fortune, spends the fortune on her impetuous daughter. There is not a moment when Min is not alive and growing, responding to new stimuli, developing in character. Likewise, Enid, the scheming poor relation bent on the capture of Tag, grows from chapter to chapter, albeit she matures chiefly in greed; Dodo, Tag's sister, a victim of the wiles of Burr, achieves poise and self-possession after a period of desolation over Burr's neglect.

The story is that of the contact of second-generation immigrants with the earlier families of America. Gloria, as is so commonly the case with the daughters of European peasants who have found abundant prosperity in America, is sadly spoiled in her rearing. Married to Tag, she treats him as the chief among her expensive toys, and fails to understand his dissatisfaction with a high-salaried nominal job at the flourishing Beaumont bakeries. Responding to the lures of Burr, who affects the conquering he-man pose, she goes off to Reno for a divorce, in order to be able to marry him, only to find after its acquisition that Burr has other plans, in which she figures rather inconspicuously. A year in Europe and she is infatuated with Pierre, the exquisite, with Min making a vast display of money and bad taste to promote her pursuit of him. Min's sudden death reveals that speculation for the purpose of increasing the hoard for the dowry has been unsuccessful and the marriage is off. Gloria returns to America, and with surprising business sagacity, opens another bake-shop in Rutledge.

The conclusion is eminently satisfactory to everybody who matters, and is not without its minor surprises—although no violence is done to the feelings of those who like to leave the virtuous happy in the final visitations of poetic justice.

* * *

Grover Cleveland, Buffalonian

"Grover Cleveland as Buffalo Knew Him," by Charles H. Armitage; The Buffalo Evening News, Buffalo, N. Y.; $2.

In the crisp and forceful, sometimes colloquial, language of the daily newspaper, Charles H. Armitage has given in this book what seems to the present reviewer, the clearest picture extant of that harassed prophet of common sense in high places, Grover Cleveland. It is a good picture of him, because the writer has approached his task in a workmanlike fashion—free from any posing as an apologist, as well as from any posing as the heavy historian.

More and more as the days go by since his death in 1908—saddened and disappointed by the ingratitude of his party, his countrymen and his fellow-citizens of Buffalo—has Grover Cleveland grown in stature. The perspective of the years has enabled us to think of him more in terms of his sturdy freedom from cant and chicanery, and less in terms of his social solecisms; to see in him more the forthright protagonist of the interests of the people as a whole, and less the politician of changing fortunes; to remember of him more the rugged honesty and single-minded independence of character and less of reputed Rabelaisian indelicacies and bar-room mannerisms.

There is none of the stilted circumlocution of Mr. McGuffey's celebrated Fourth Reader in telling, for

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example, how Mr. Cleveland rounded up the money for the "bhoys" of the ward on the eve of a certain election; no silly evasions of the less admirable traits in an effort to paint a sentimental picture; no glossing over of relevant details or other evidences of special pleading.

As might be expected of a work of this formidable character, accomplished during the intervals of Mr. Armitage's busy and successful career as a newspaper writer, it is episodic and anecdotal—a series of lightning flashes, rather than a strong and steady illumination—yet the episodes and anecdotes are selected with discrimination and acumen, and presented with simplicity and directness. Some of the most important of the data consists of excerpts from the personal correspondence between President Cleveland and Charles W. Goodyear—a correspondence in which the statesman who could casually defy either the warlike might of Great Britain or the armies of the office-seekers, reveals himself as the simple, good-natured, folksy friend, eager for the affection and good-will of his cronies and fellow-citizens.

And withal, it is a joy to see that Mr. Armitage does not offend the memory of the departed by either apologies for his very human failings or by a defense of his policies. It is to our mind, a worthwhile contribution to the community's all too sketchy knowledge of its best-known son.

* * *

A Memory of 1884

"The Hand and the Ring," by Anna Katharine Green (Mrs. Charles W. Rohlfs); Dodd, Mead & Co., New York; $2.

More than forty years have sped since Anna Katharine Green first gave to the world of novel-readers that full-bodied tale of mystery, "The Hand and the Ring," which has since delighted so many myriads of readers. Nowadays we take our detectives a bit less seriously than they did in the early '80's, and the pompous, pedantic dialog which reflects the labored elegances of that time, strikes us now as more than a little priggish. Yet, now, as then, it is a pure delight in its structure and in the craftsmanship it displays in holding the tense attention of the reader to its final paragraph. Moreover, educated people talked like that in 1884!

* * *

Another Jane Abbott Story

"Martha the Seventh," by Jane Abbott; J. P. Lippincott Company, Philadelphia; $1.75.

Jane Abbott will lose none of her wonderful hold on the adolescent girls of the country with the publication of this absorbing tale of the seventh daughter of a seventh son. Gipsies of a sort in a caravan on wheels, remarkable combinations of circumstances, a charming game of "promises," and, to cap it all, a sister's thrilling romance, combine to make it a capital gift for any girl in her 'teens.

* * *

For the Little Folks

"Enchantment Tales," by Margaret Evans Price; Rand, McNally & Co., Chicago; $1.50.

From the inexhaustible treasure-house of Greek mythology, Margaret Evans Price, the East Aurora artist, writer and recognized authority on ancient folk-lore, has drawn another bright handful of gems for the little people. Numerous drawings in color bring before them convincingly Jason and the Argonauts, Pandora and the mysterious box, the artful Circe and the more artful Ulysses, with Narcissus, Clytie, Nausicaa, and countless other creatures personifying in the Greek manner the endless manifestations of natural forces.

Mrs. Price is that remarkable combination—an artist who understands children and a mother who appreciates art. Couched in the language of early adolescence, the stories are told in words and pictures with meticulous fidelity to the concepts of mythology which they interpret. The children not only enjoy the tales, but gain from them a measure of appreciation of folk-lore which in time to come will enable them the better to grasp the classical allusions of painting and poetry.

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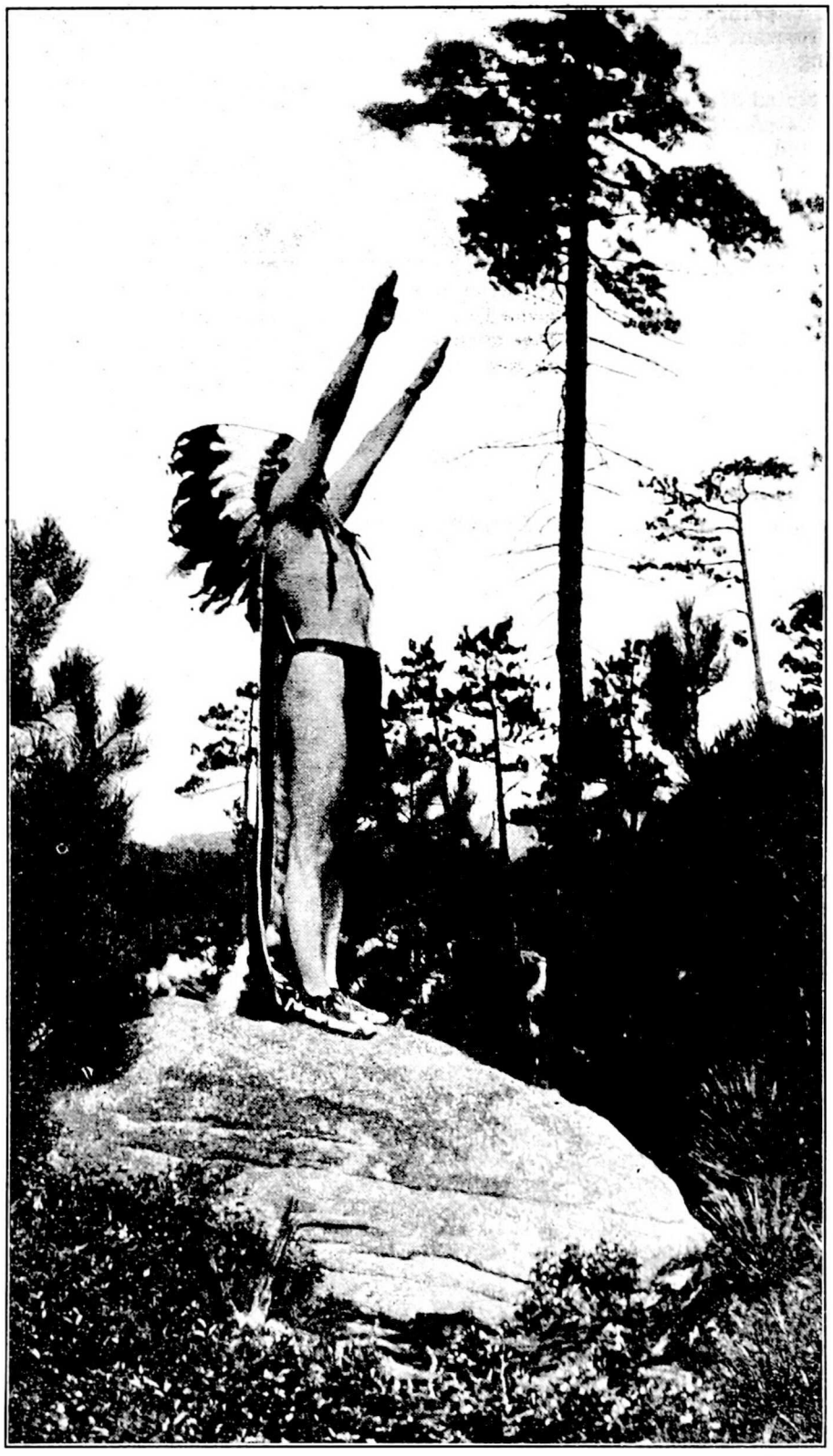

COMMUNION WITH THE GREAT SPIRIT

A symbolical pose by Ellsworth Jaeger, Ranger of the Woodcraft League and a student of Indian customs and legends

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The Primitive Art of Smoke-Printing

By ELLSWORTH JAEGER

ELLSWORTH JAEGER
Chief Ranger for Western New York,
Woodcraft League

CIVILIZATION is again seeking that great heritage, that centuries ago had taken a brutish material and created the highest form of thought; that kingdom where dwells Re-creation as well as Recreation, where man may go to purge himself of the artificial and find the spiritual and mental; a land of romance that lies just a stone's throw from all of us; that land of delightful mysteries called the Out-of-Doors.

There you will find the trail that leads to a thousand pleasant friendships, honeysweet, in little bitter cups of thorn; the secrets of the woodland; the healing power of the sun; the mysteries of the trail; the friendship of the rain; the power to see and the power to do; a kingdom measured only by that which is in yourself.

But like the man of wealth, who took a company for a day into the woodland to have a glorious time,we, too, would learn, that it is not enough to take men out of doors. We, of the cities of stone and steel, must learn again how to enjoy it.

My purpose in this is to blaze the trail so all may follow to that realm of relaxation, where men forget vocation and rejoice in the beauties of Nature.

Along this trail you will find many branching trails, the nearest of which we will call the trail of Nature study. All folk are interested instinctively in the ways and things of Nature for it is bred in the race from long association. The difficulty, to us who have forgotten, is to know where to begin.

The most logical way is to start with the things we have close at hand. Trees perhaps are our closest friends and to know them on a more intimate plane will give us the joy of friendship as well as mental stimulation.

There are many ways to know the trees but the best and most accurate perhaps is to study the shape of the leaf. An excellent method of implanting the leaves in the mind is to make prints of them. In this way the outline of the leaf is imprinted in the mind at the same time.

Many years ago, I saw Ernest Thompson Seton, that great disciple of the out of doors, make prints of leaves which he called "Smoke Printing." This perhaps is the oldest form of flat printing for the leaves can print themselves if they fall on a flat rock on a wet day.

A beautiful portfolio of leaf plates can be made in this way, for these prints have all the beauty and delicacy of a soft etching.

This is how they are made. Take a sheet of paper, an ordinary sheet of typewriter paper will do, and grease it with butter or lard. Care should be taken not to spread the grease too thickly for it will blur and smudge the print. It should be rubbed well into the paper until the sheet has a semi-transparent appearance. Hold this sheet, then, over a lighted candle, moving the paper back and forth to prevent it from burning until it is thoroughly blackened.

Now make a pad of newspapers and lay the blackened paper soot side up. The veined side or under side of the leaf should be placed on this blackened surface. Be sure the veined side is down. Cover it with a clean sheet and rub all over the spot

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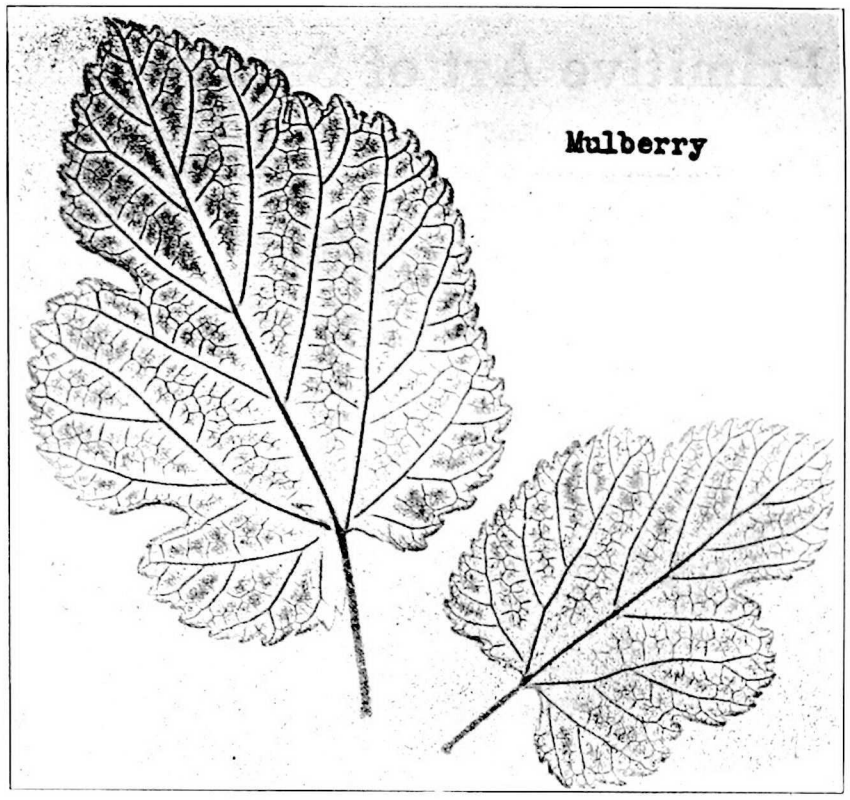

MULBERRY LEAVES

Note the faithful reproduction of the delicate tracery

where the leaf is located with the finger tips. Rub the surface until you are sure every bit of the leaf has been in contact with the blackened paper. Now lift the leaf and lay it vein side down on a clean sheet and place another sheet over it. Be sure to hold it steady for the least movement will blur it. Rub with the finger tips as before, then lift the leaf by the stem and lo—you have a beautiful etching in soft delicate tones and certainly worthy of the effort expended. A little practice enables any careful person to make most exquisite prints.

After the prints have been made, they may be colored with transparent water colors. Most beautiful effects can be secured by blending tints of green, yellow and crimson together as suggested by the autumn foliage of the red oak or maple.

Care must be exercised in the mixing of the colors. Do not make the tint too strong in quality or the smoke print will not show through the color which of course is necessary if the print is to be a success. The colors used must be brighter than actually in Nature as the transparent color absorbs great quantities of light, thus making them less effective.

Thus you have a permanent and beautiful record to which can be added the name, locality, conditions, etc., of the trees and in a very short time you will have added many to your list of acquaintances.

The Indians tell a beautiful legend about the trees — a legend handed on to us by Mabel Powers in her book, "Around an Iroquois Story Fire." Those who were intimate with the old type of Indian knew him as a generous and measureless giver. He would give the things he loved most because he did not wish to value material things too highly. "Does not the Great Spirit give to all," he would ask, "then why should man hoard anything for himself?"

They say it was many, many "snows" before the coming of the white man that the red children learned this beautiful lesson. "It was from our brothers, the trees, that we first learned to give" say the Indians. "The tree people were here a long, long time before the coming of the red men and when the latter came on earth, they found it populated with their tree brothers." To the Indian all life is kin and so he called the birds, the trees, the flowers, the mountains, the water and the animals his brothers.

"The tree people rejoiced at their red brothers coming and each wished to bestow a useful gift that the Indian might live in comfort."

The maple was first to bring his gift. "I will give him of my life blood that he may have sweets," he said, "and of my heart let him make a bowl from which to drink."

The elm was next to speak. "The Great Spirit has given my brother corn to plant and grow. He will need something in which to store it before he makes it into corn puddings. Take my skin and make a great bowl in which to place food that is dry. Bind my cords around it to make it strong and let him remember that when he needs to tie anything fast and secure he should use my cords."

"My heart is strong and firm," said the oak. "It never wears out. Let the red man make a pounder from it in which to grind his maize that he may have bread."

"My brother will need baskets to carry his provisions," said the ash. "Let him come to me and I will show him how to bend and shape my heart that it may serve others."

"And the baskets we will fill," cried all the nut-bearing trees together, the chestnut, the beech, the

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A FINE HORSE-CHESTNUT LEAF

(From a smoke-print made by Ellsworth Jaeger)

walnut and the hickory. "And if he use my wood he shall have arrows that bend not," concluded the hickory. "Will not the ash make my red brother a fine bow? It will not be difficult for him to bend to the bow string," said the hickory. And of course the ash agreed and soon a fine bow was in the hands of the red man.

"And I will make for him a lodge," murmured the pine in his sighing voice, "and my cousins the balsam and cedar will help me. The balsam will make for him a sweet-smelling bed."

The red man was very happy with all these gifts and he gave thanks to his tree brothers. He took all his gifts and journeyed on but he had gone only a short distance when he became very thirsty. Soon he saw a great willow bending low its head.

"My brother is thirsty?" called the willow as he greeted him. "Remember the willow is your friend. He guards the springs for you. Yonder is living water."

With grateful words in his heart the red man drank deeply and then continued on the trail. After a while the trail led to a wide rushing river. As he stood on the bank wondering how he would cross with all his gifts, a birch that was standing near called to him, "Brother! Would you cross? Then take of my white skin. Sew it strongly with cords the tamarack has given you and ask the pine to give you of his blood to pour upon the places you have bound together. You can then travel the water trails in safety."

From the skin of the birch the red man made his canoe. The frame he made of his brother the cedar and with cords of tamarack he bound it tightly. With the life blood of the pine he made it water tight. With a glad heart he surveyed his finished work and when he saw how lightly it rode on the waters he gave thanks to the Great Spirit.

Farther and farther he traveled down the singing river and at last growing tired of riding the waters he decided to land. Seeing a beautiful glade where many of the tree brothers were meeting in council he left his canoe and there decided to remain for a time.

Very happy was the heart of the red brother all summer, building his lodge. The sun was bright and warm and all his wants seemed to be satisfied. But after the moon of the Falling Leaves had passed, the

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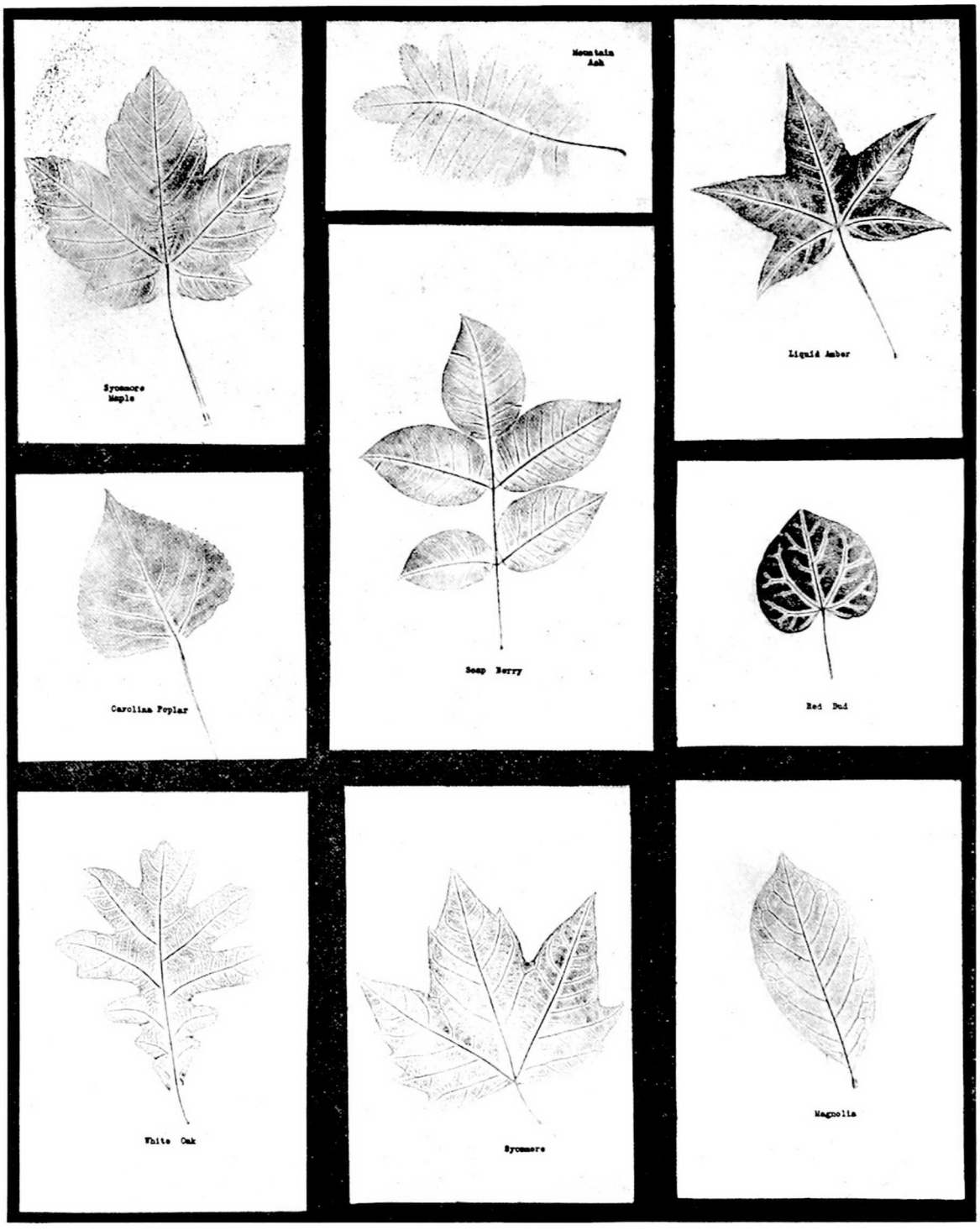

THE PRIMITIVE ART OF SMOKE-PRINTING

Some examples of smoke-prints made by members of The Woodcraft League

sun did not show his face so often and the red man grew cold and sad.

Then the balsam fir whispered to him as he lay on his bed. "There is sun fire in my heart," he said in a soft voice. "Take some pieces of it and rub them together."

The red man did as he was told and smoke came from the heart of the fir. He continued and soon a glowing spark appeared in the little black heap of powder. In a short time a fire was burning and the lodge was filled with warmth and light.

Then all the tree people spoke as if with one voice. "The fire of love dwells in all our hearts. Take it and use it. It will keep you warm. When the sun hides his face and your heart is cold, take the heart of any one of us, place it upon the fire you have learned to call forth from the balsam. You will find that all your tree brothers will give you light and warmth when your spirit is sad and your body is cold. We will give you our life and our love. Go forth and give to your brothers what the tree brothers have given you."

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EDWARD B. GREEN, SR.
Buffalo's "Grand Old Man of Architecture"

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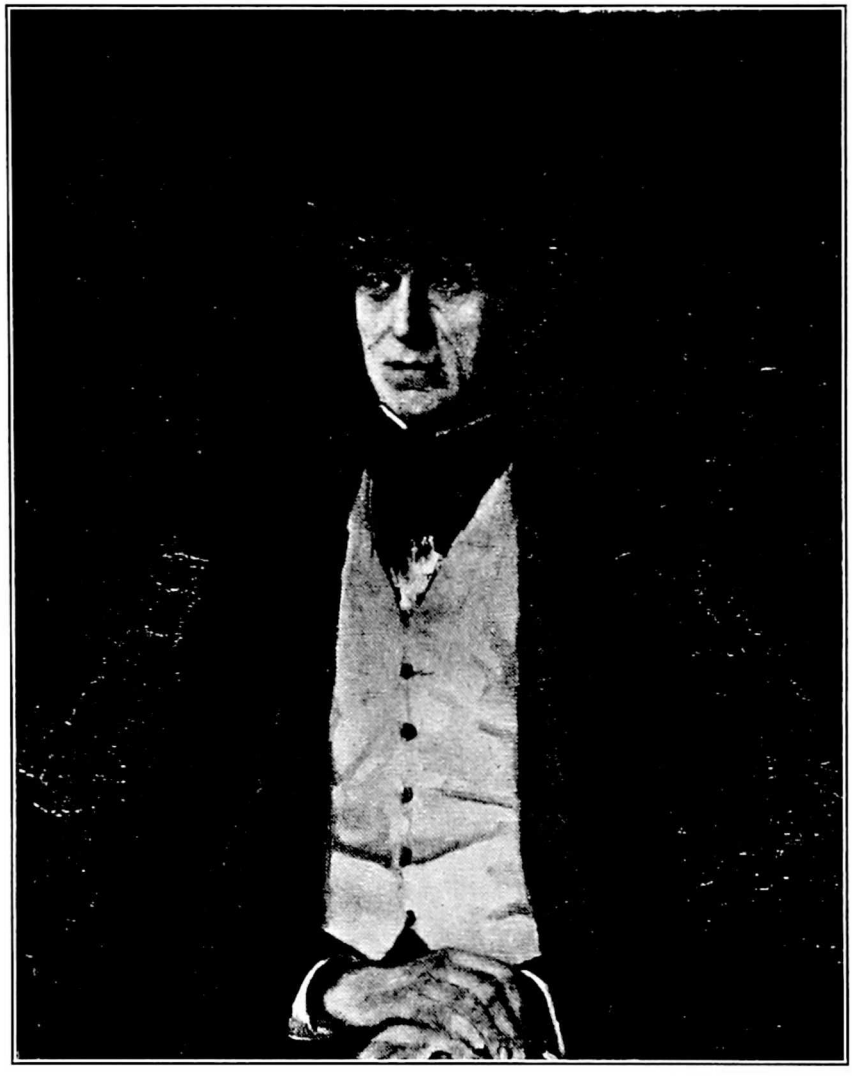

PORTRAIT OF GEORGE CARY

Past Master of the Art of Architecture

(From a painting by Evelyn Rumsey Lord)

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The American Institute of Architects

By HENRY A. F. FRUAUFF
Secretary Buffalo Chapter, A. I. A.

HARVEY S. HORTON
Treasurer of the Buffalo Chapter, A. I. A.

HENRY A. FRUAUFF
Secretary of the Buffalo Chapter, A. I. A.

"THE OBJECTS OF THIS INSTITUTE SHALL BE: TO ORGANIZE AND UNITE IN FELLOWSHIP THE ARCHITECTS OF THE UNITED STATES OF AMERICA, TO COMBINE THEIR EFFORTS SO AS TO PROMOTE THE ÆSTHETIC, SCIENTIFIC AND PRACTICAL EFFICIENCY OF THE PROFESSION AND TO MAKE THE PROFESSION OF EVER-INCREASING SERVICE TO SOCIETY."

Thus reads the constitution of the American Institute of Architects, which is the national organization of the architectural profession. Perhaps the Institute may be said to be analogous to the American Bar Association, the American Medical Association or like professional organizations of national scope, all of which are guided by the sincere conviction that service is most efficiently rendered to society through united effort.

Scattered throughout the country are upwards of fifty Chapters or local bodies of architects which comprise the Institute. Each represents its respective territory. The welfare of the profession and that of each individual architect, whether he is a member of the society or not, is bound up in the welfare of the Institute because of its great influence and scope of activity.

The Institute desires the membership only of the architect who is by education and training qualified to practice his profession, and who will deal honestly with his brother architect, his client, and with the public. It pledges its members to ethically correct standards of professional practice but by no means does it endeavor to maintain a uniform rate of charges or price standards as has too often been alleged. It is recognized to be perhaps the best organized and most efficiently administered professional society in the country. The high standing to which it has attained is based on foundations of high ideals and genuine service to its members, not forgetting that the public will be the final beneficiary of this service.

Most fortunately the Institute has through purchase come into possession of a Colonial mansion in Washington, D. C., known as the Octagon House, which is now its headquarters. From this historic old building a great volume of administrative, educational and other activities are conducted. The publication of its official monthly magazine is but one of these. For the use and guidance of the profession it issues a number of extremely valuable and carefully prepared professional documents which have attained widespread and well deserved popularity among both members and non-members, for they are on sale in all important cities. Among its other publications are numbered a useful handbook, ethical documents, model registration laws, circulars of information, and a mass of other helpful works, mainly of interest to the architect, but indirectly of great benefit to the public.

A comprehensive and difficult program has been conducted through the Institute's Structural Service Committee and Scientific Research Department for the collection of technical data relating to the manufacture, composition and proper use of building materials. A great deal of confusion has in the past

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resulted from the claims and counter-claims of building material dealers and manufacturers as to the relative values of various competing materials. This research will naturally have a tendency to discourage any exaggerated claims made in favor of materials to be used in the building industry, as has too often been the case.

Committees are constantly at work in both the Institute and its Chapters. Their activities cover the entire field of architectural practice and also enter into the realm of public service. For example, the committees on Historic Monuments, on Conservation of Natural Resources, on Industrial Relations, on Public Information, are all indicative of this desire to serve. Through its Committee on Education it is actively co-operating with the architectural departments of colleges and universities and also is lending a helpful hand in extending architectural education in the lower schools.

Every year there is held a national convention of the Institute, to which each Chapter sends its quota of delegates. An exhibition of Architecture and Allied Arts is held concurrently with the convention. These conventions are extremely well organized and the delegates always return home encouraged and filled with the conviction that theirs is the most interesting and worth-while profession in the world.

The Institute at all times encourages general excellence in architecture and allied arts and is quick to reward particular merit where merit is shown. It issues "The Gold Medal" to architects who have distinguished themselves at home or abroad. The "Craftsmanship and Fine Arts Medal" is awarded for distinguished achievement in the crafts. There is the "Exhibition Medal," given to the author of the best work shown at the national architectural exhibition. Finally, there is the "School Medal," awarded annually to the graduating student in a recognized architectural school who has shown the highest degree of general excellence in his work as a student of architecture.

One of the essential characteristics of a beautiful city is a reasonable quota of beautiful buildings. In recognition of this truth several Chapters of the Institute are actively encouraging better design of residential and commercial buildings in their cities by issuing to the owner or architect of a well-designed structure an engraved "Certificate of Merit." The award is made annually and it is interesting to note that the Buffalo Chapter is taking steps to stimulate a greater interest in good architecture by doing likewise. In fact an active committee is now at work considering the form of award to be made and the methods of choosing the winners. *The Arts Journal* has invited the Chapter to make public the awards through its columns—an offer which is most acceptable.

Organized and fostered by the architectural profession for its own advancement, the American Institute of Architects naturally gives first thought to its own members, but always is guided by a full realization that to be genuinely successful it must also give thought to the well-being of others. The public at large derives a full measure of benefit from the Institute through the increased efficiency and ability of its architect members to give better professional service on projects entrusted to them. Its own aims and ideals are centered around this axiom and every member endeavors to further the principles which make it deservedly the foremost American professional organization of ever-increasing service to society.

Buffalo Chapter, A. I. A.

(Corrected to October 15, 1926)

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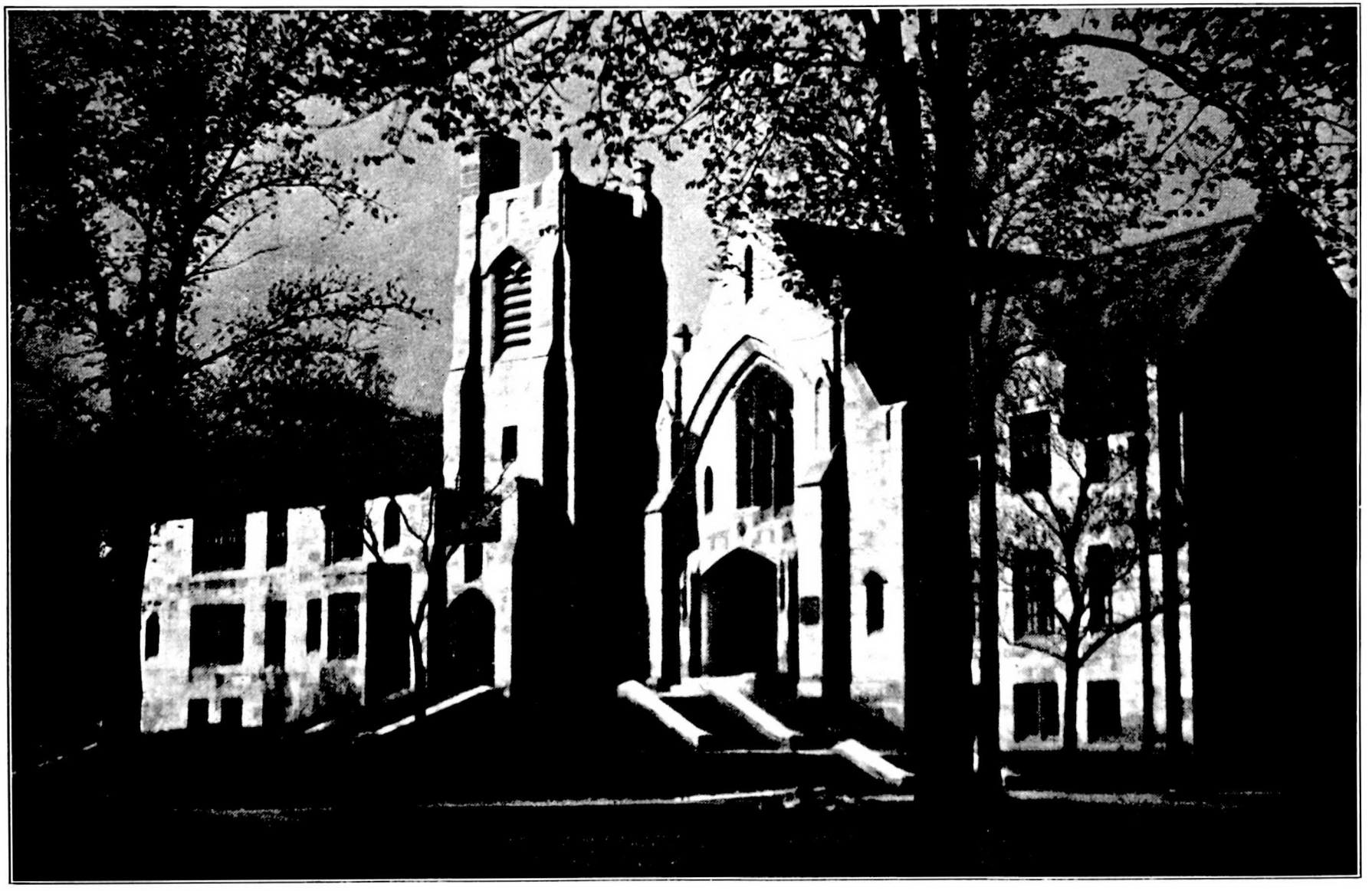

PARKSIDE EVANGELICAL LUTHERAN CHURCH

Frank A. Spangenberg, Architect; Earl Martin, Associate

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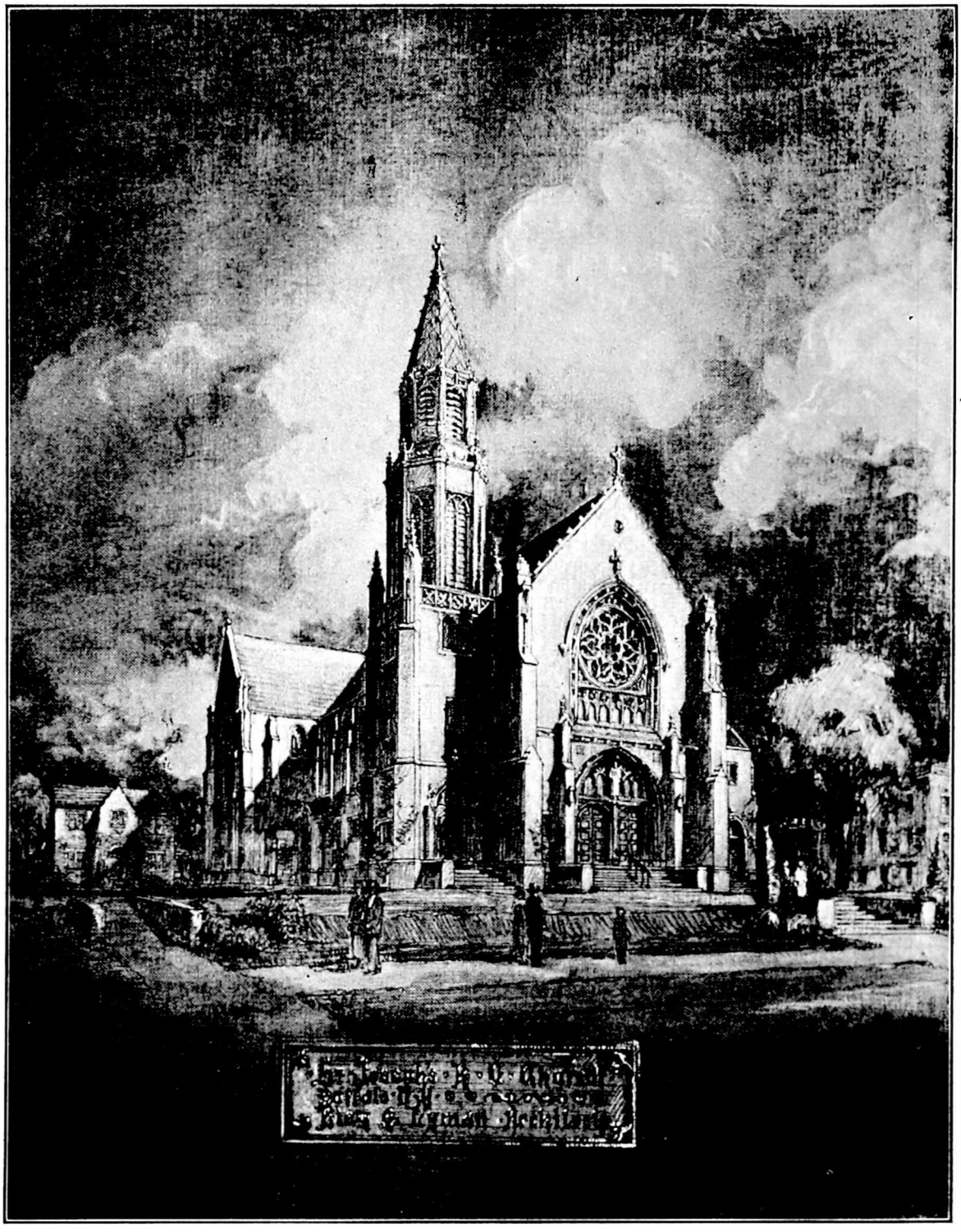

THE NEW SAINT JOSEPH'S CHURCH

Bley & Lyman, Architects

A rendered drawing by the architects of the new Saint Joseph's, now under construction in North Main Street near the University

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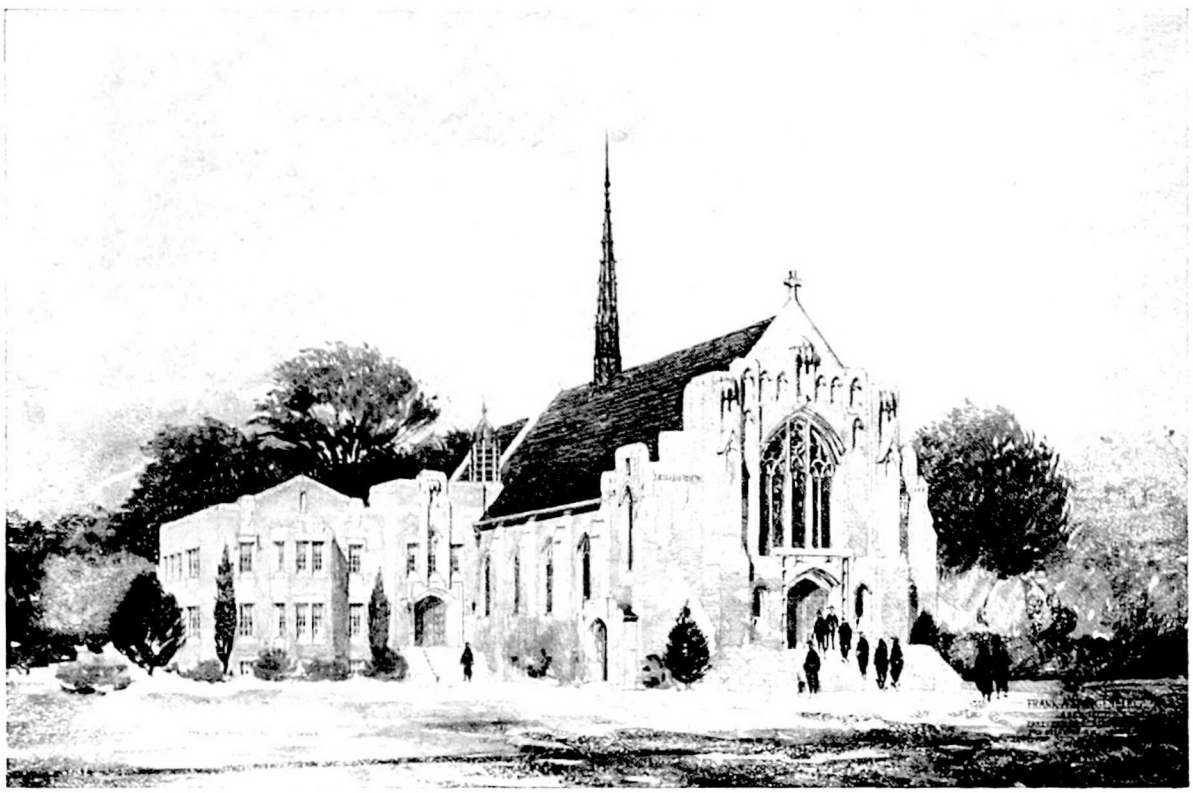

THE NEW CHURCH OF THE ATONEMENT

(From the architect's drawings: Frank A. Spangenberg, architect; Earl Martin, associate)

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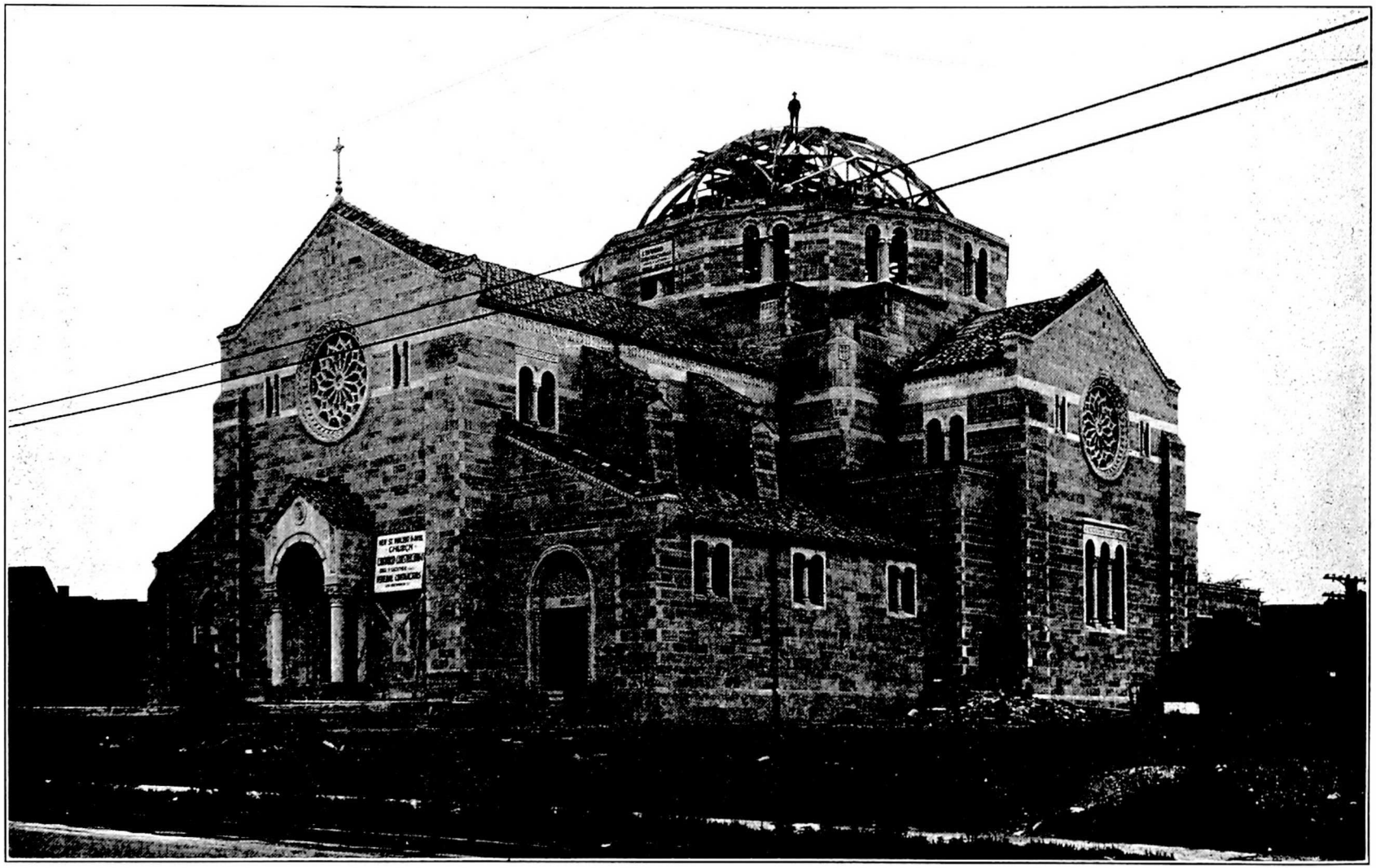

THE NEW SAINT VINCENT'S CHURCH, COMPLETED DURING 1926

ONE OF THE BEAUTIFUL MOSAICS AT SAINT VINCENT'S

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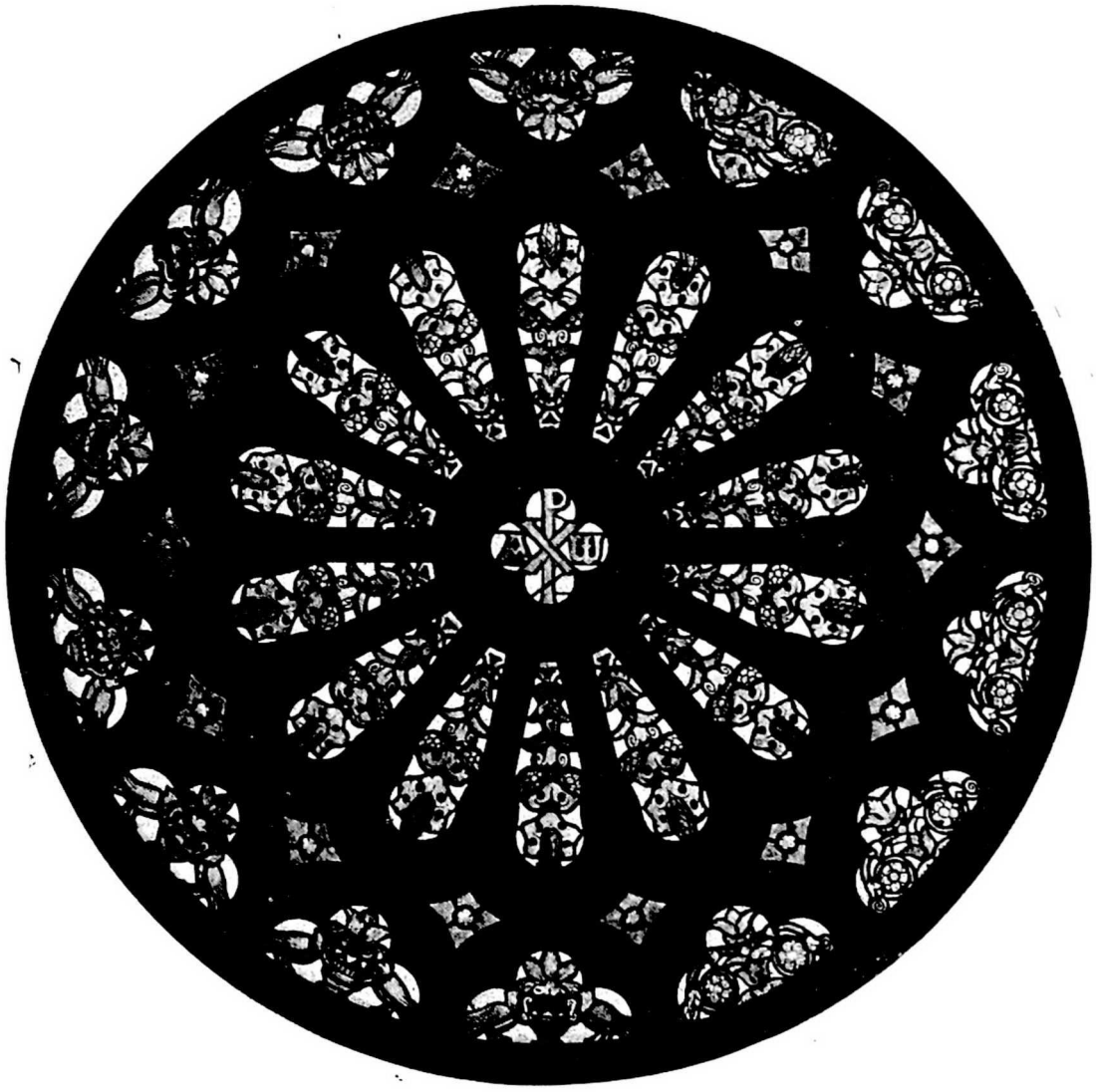

ONE OF THE ROSE WINDOWS AT SAINT VINCENT'S

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ENTRANCE TO THE ELLICOTT SQUARE BUILDING

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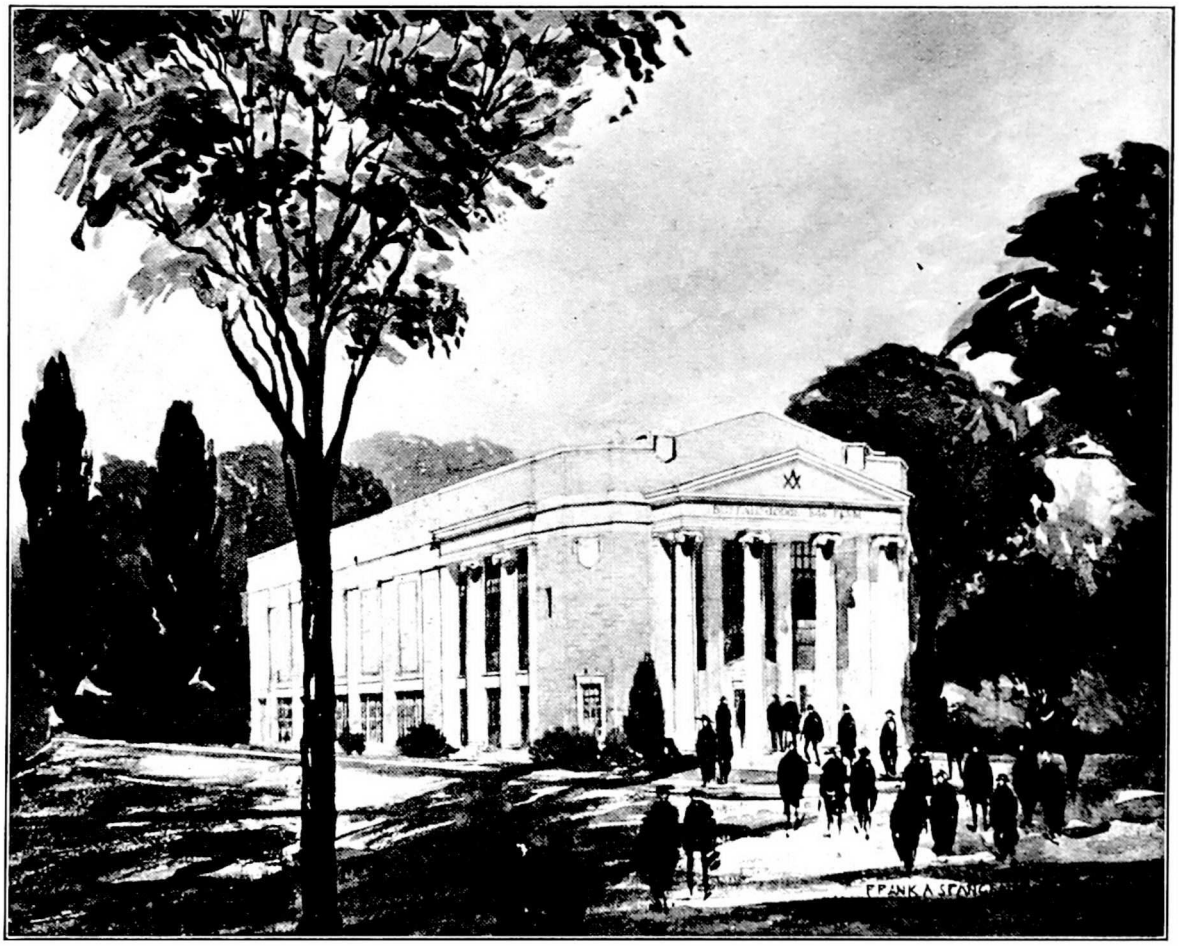

THE NEW TEMPLE OF BUFFALO LODGE 846, F. & A. M.

(Frank A. Spangenberg, Architect; Earl Martin, Associate)

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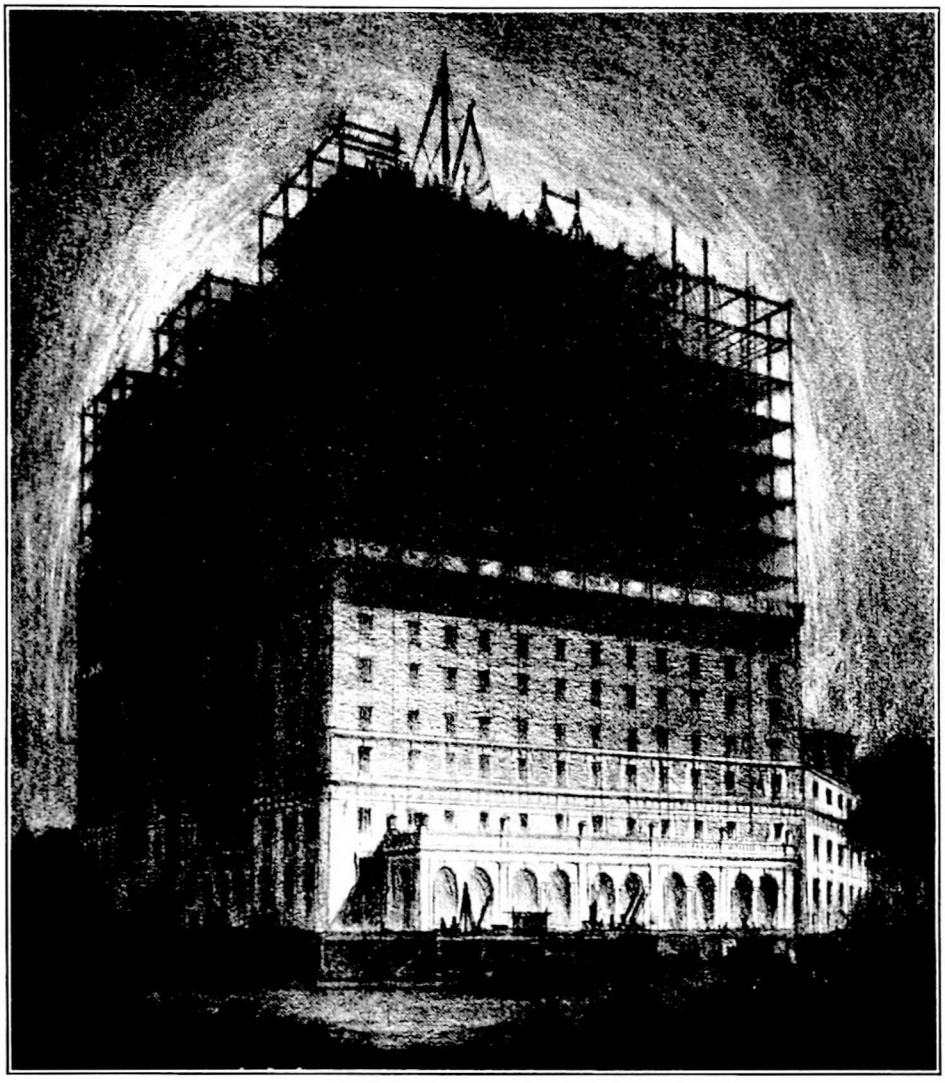

THE BUILDING OF THE STATLER

(From a pencil sketch by John J. Wade)

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AN IRON-WORKERS' ESTABLISHMENT

Sample of the work done at the local School of Architecture—The Atelier Rectagon

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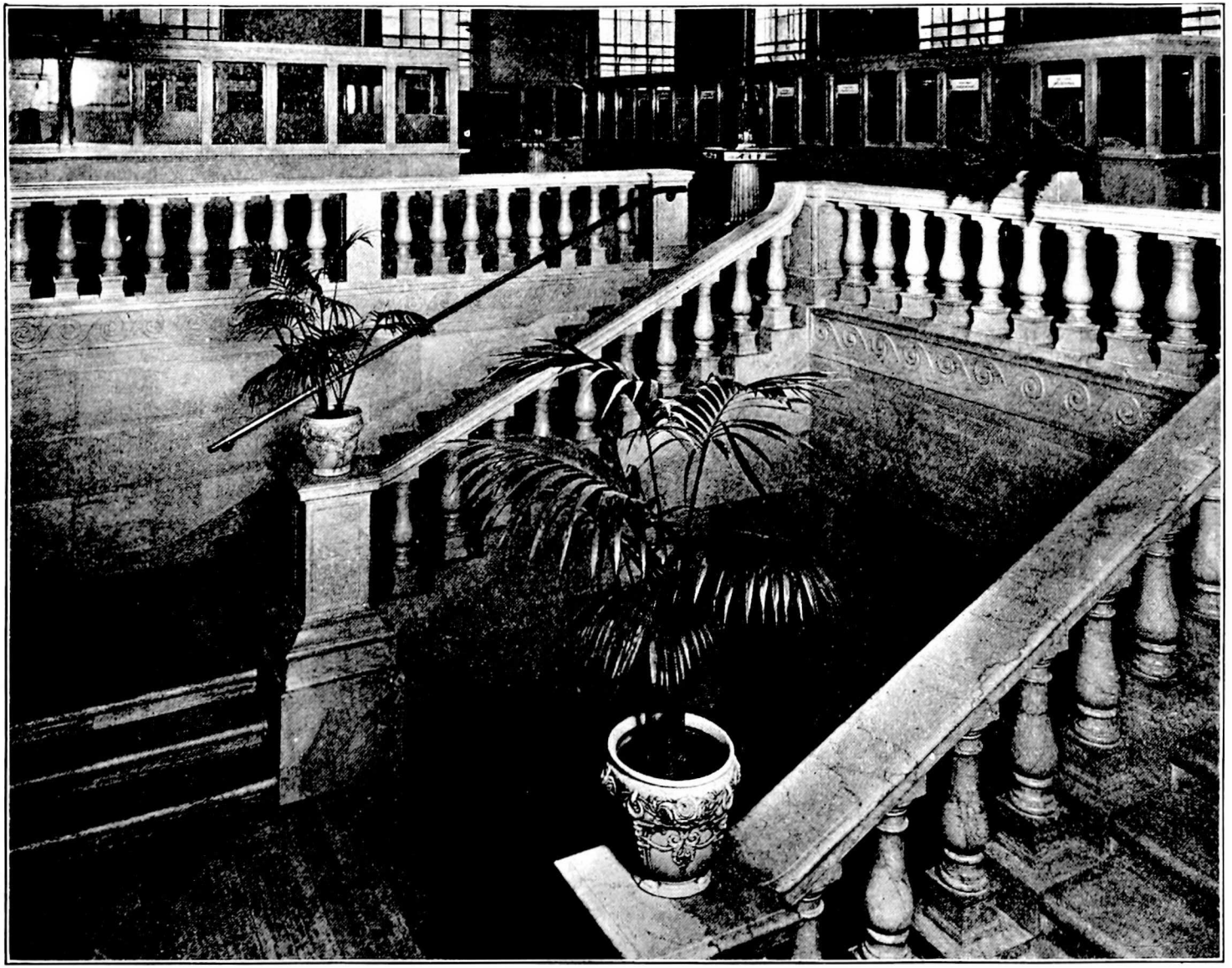

THE ITALIAN RENAISSANCE STAIRCASE AT THE BANK OF BUFFALO BRANCH, MARINE TRUST COMPANY

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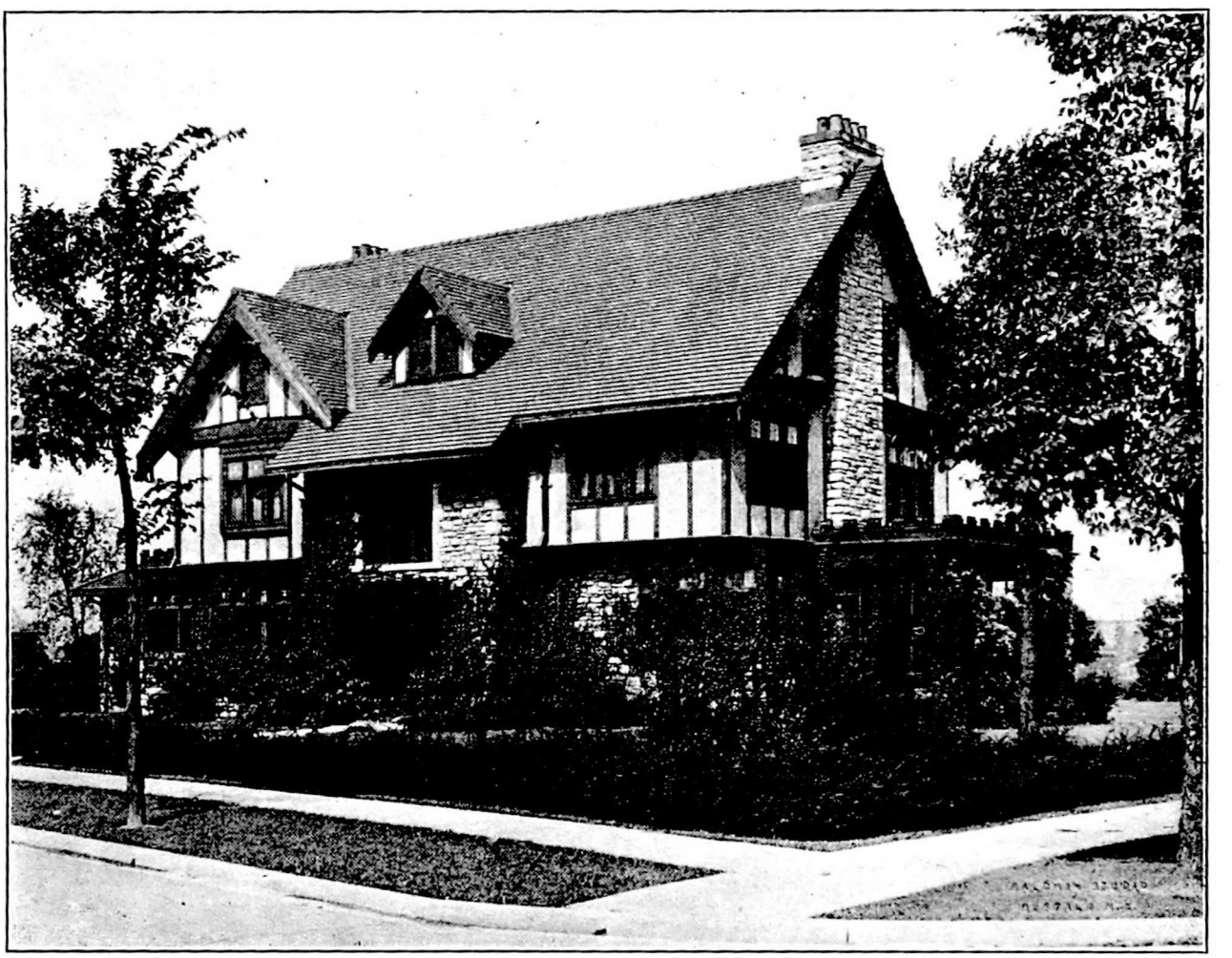

RESIDENCE OF JOHN K. WALKER, 1 MIDDLESEX ROAD

James Walker, Architect

An example of the English influence in the architecture of a medium-sized home

Collection of The Buffalo History Museum

THE PHILIP BECKER MEMORIAL

The Philip Becker Memorial has been much admired by sculptors, the portrait being a particularly fine one. It was made by McDonnell & Sons, Buffalo, and stands in Forest Lawn.

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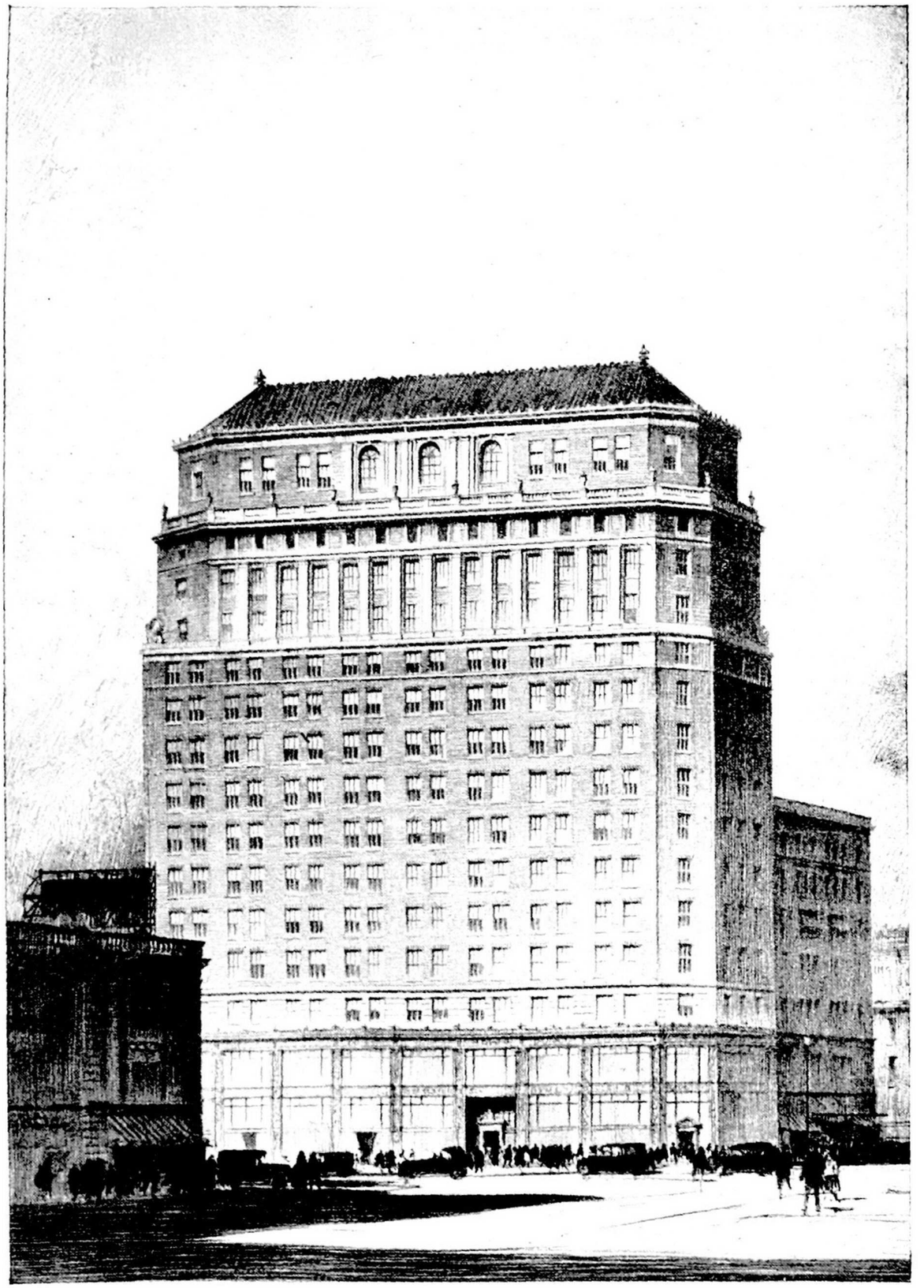
THE BUFFALO ATHLETIC CLUB—EDWARD B. GREEN & SONS, ARCHITECTS



THE GENESEE BUILDING

Edward B. Green & Sons, Architects

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COUNTRY RESIDENCE OF MR. HANS SCHMIDT, JR., DERBY, N. Y.

Edward B. Green & Sons, Architects

The American Guild of Organists

By DE WITT C. GARRETSON, A.A.G.O.

IF the whole is greater than any of the parts, so is the American Guild of Organists greater than the Buffalo Chapter, therefore a word about the National, or rather International organization might not be out of place as an introduction to this account of the local Chapter of the Guild. The Guild is International in its scope because its Chapters extend throughout the United States and Canada.

OBJECTS OF THE GUILD

To raise the standard of efficiency of organists by examination in organ playing, in the theory of music, and in general musical knowledge; and to grant certificates of Fellowship and Associateship to members of the Guild who pass such examinations.

To provide members with opportunities for meeting, for the discussion of professional topics, and to do such other lawful things as are incidental to the purposes of the Guild.

The total membership of the Guild is about two thousand five hundred, with Chapters in practically every state in the Union, and in Canada. National Conventions are held at stated times.

All the foregoing has to do with the Guild as an international organization. Now for a brief sketch of the Buffalo Chapter. On the 27th of October, 1919, the first meeting of this Chapter was held in the Hotel Lenox. Clifford Demorest, F.A.G.O., the Warden at that time, was here from New York to install the officers, and he also played a recital on the organ in the First Presbyterian Church. Beginning with a comparatively small membership the Chapter has grown slowly but steadily until it now has a membership of about 100. Practically every church denomination is represented, and several theatre organists are also members. Meetings are held regularly each month throughout the musical season, at which times organists of national and international reputation are brought to Buffalo and the public is given a chance to hear these great masters of the organ. Dupre, Courboin, Farnam, Willan, Dickinson and many others have been heard in Buffalo under the auspices of the Guild, and it is the purpose of the Chapter to continue these activities. Each meeting is usually preceded by a dinner, when points of interest pertaining to an organist's work are brought up and discussed. New friends are made, old acquaintances are renewed, and general goodfellowship and helpfulness abound.

From June 1st to June 3d it was the privilege of the Buffalo Chapter to be hosts to the Fifth General Convention of the American Guild of Organists. The convention was well attended, and provided opportunity to hear in Buffalo, a number of organists of national celebrity.

THE BUFFALO CHAPTER, A.G.O.

EDWARD HARDY	*Dean*
HAROLD FIX	*Sub-Dean*
NELLIE S. HURLBURT	*Secretary*
HARRY W. WHITNEY	*Treasurer*
AGATHA BENNETT	*Registrar*
HARRY W. STRATTON	*Librarian*
REV. CHAS. JESSUP	*Chaplain*

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DEWITT GARRETSON, *A.A.G.O.*
HARRY W. STRATTON, *A.A.G.O.*
WM. GOMPH, *A.A.G.O.*
BERTRAM FORBES, *A.A.G.O.*
LAWRENCE MONTAGUE, *A.A.G.O.*
AGATHA BENNETT, *A.A.G.O.*

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ADAMS, LEONARD
AMIS, HELEN
APEL, HORACE
ASPINWALL, HENRIETTA
BUTLER, ABRAM JR.
BAGNALL, JULIA
BAGNALL, GEORGE
BUSCH, KATHRYN
BECKER, EDITH
BURNHAM, ETHEL
BROST, ELMER
BEST, STANLEY
BAYER, DOROTHY
CLARK, SETH
CHANDLER, RUTH
CHERRY, LESTER
DURNEY, DR. E.
DAVIS, STANLEY
DREXLER, HARRY
EISENHART, MAYBEL
EDWARDS, HELEN
EHINGER, MARION
ECKHARDT, ELSA
EBERHARDT, ARTHUR
ERION, ALFRED
FISHER, MARY C.
FUHRMANN, WM.
FRASER, LELA
FINCH, NELLIE
GRANT, JOHN
GOLDSMITH, CLARA
GOULD, NELLIE
GARDNER, RAY
HOFHEINS, CORA
HERLAN, ALBERT
HERMAN, FRANCIS
HUTCHINSON, GERTRUDE
HERITAGE, MRS. C. C.
HAENDIGES, EDWARD
HAYES, GERTRUDE
HUFSTADLER, ROBERT
HEWITT, GRACE
HARTMANN, JOHN
JACOBS, MRS. WM.
JACOBSON, KATHRYN
KELLAR, IDA
KNAIER, GRACE
KITCHEN, HARRY
LEARD, MABLE
LYTLE, HAROLD
MONTILLION, CLARA
MCCARTHY, J. C.
MOULD, LOIS
MCTAGGART, GRACE
MACKEY, MARVIN
MCCANCER, HARRIETT
NEWTON, JOHN
NASH, HELEN
NOEHREN, ROBERT
OLLIS, MAUD
OTT, ELIZABETH
PARKER, HOWARD
PRENTISS, ALBERT
PRESCOTT, CORA
MACPHERSON, R. H.
REAMILL, HERBERT
RUHLAND, WALTER
SPRINGBORN, EDNA
SALISBURY, STANLEY
SAFFORD, EDNA
SMITH, CARL
SCHULTZ, MINNIE
SICKMON, CARL
SPAULDING, SUSA
STORNER, MRS. GEO.
SCHENCKER, CLARA
TROTT, ALICE
TOWNSEND, HELEN
TAYLOR, FLORENCE
VIELE, LAETITA
WHIDDITT, WM.
WHITE, HELEN
WILSON, LUCILE
WAIL, MARIE
WAMBGANNES, BERNARD
WALLACE, CLARA
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WELCH, WILMA
WILLETT, GERTRUDE
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MILLER, DOROTHY
MCLEAN, IRWIN
MCLEAN, MRS. IRWIN
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VINER, CHARLES

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MISS MILLICENT WHITE

President of the Chromatic Club 1926-27

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The Chromatic Club of Buffalo

By ELIZABETH SEABURY GUTHRIE

MISS LAVINIA HAWLEY
Treasurer, Chromatic Club
(1925-26)

MRS. EDWARD B. GUTHRIE
(McGeorge photo)
President, 1925-26

MRS. JOSEPH LEEMING
Secretary, Chromatic Club
(1925-26)

IT has been said that the Chromatic Club occupies a distinctive place in the field of music. The purpose of this article is to set forth briefly some of the things the club has done to merit this commendation and to give expression to some of its hopes for future usefulness.

Twenty-seven years ago a group of twelve Buffalo musicians began meeting twice a month for the purpose of mutual helpfulness and the presentation of programs which they considered interesting and valuable. Mrs. Alice Perew Williams was the originator of the idea and the first president. In its organization form, its aims and its choice of a name, the club followed the precedents established by the Chromatic Club of Boston.

The first meetings were held at the homes of members and the dues were nominal; but by the end of the season, so many applications for membership had been received, and so many new members added to the original twelve, that it was found necessary to secure a hall. The Elmwood School was chosen as the first meeting place, but was soon outgrown and the meetings transferred to the Colonial ballroom of the Twentieth Century Club. Later the steadily increasing membership made it necessary to find a still larger room and the large hall of the Twentieth Century Club was used for several years. When that was destroyed by fire the Chromatic Club arranged with The Buffalo Players to have the use of The Playhouse in Allen Street for its Saturday afternoon programs and its evening artists' recitals.

This year the meetings are held at the Lafayette Hotel.

The purpose of the organization might perhaps be stated by quoting verbatim one of the articles of the constitution: "The object of the club is to promote and encourage the understanding, appreciation and study of the art of music and the development of musical talent throughout the community."

In conformity with this article the Chromatic Club has always endeavored to present the best music possible and has endeavored to raise the standard year by year. It has been difficult at times to resist the temptation to offer compositions which might simply please the audience without also offering a mental and musical stimulus; but the club's success in maintaining its high ideal is attested by its increasing numbers, the membership now being about nine hundred.

The membership is divided into various classes, including honorary, active, associate and student. Among the active members are many of Buffalo's best musicians, both professional and amateur, and to them is entrusted the performance of the music selected for the afternoon recitals given on the first and third Saturdays of the month during the season.

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They are assisted, at the discretion of the Program Committee, by musicians from other cities.

Another class of members is known as the Advisory Council. It is composed of members who have been vitally interested in the development and work of the club through its formative years, and have taken an active part in its programs. In co-operation with the directors, the Advisory Council determines the policies of the club.

The associate membership includes people who have a genuine love of music but are not at present actively engaged in its expression and prefer to be classed as listeners.

In 1912 the Student Chapter was formed. These younger members give two recitals each year, and those who so desire may become active members with the approval of the Membership Committee.

In addition to the afternoon programs there are three evening recitals each season, given by world-renowned artists under the auspices of the Chromatic Club.

It may seem to one casually reading the preceding history that this organization is working solely for the enjoyment and improvement of its own members, but such is by no means the case. As long ago as 1910, the club arranged Sunday afternoon musicales in the corridors of various hospitals. Later some of the active members gave recitals at Remington Hall, Memorial Chapel, Westminster House, and other settlement houses. As the need appeared, they gave lessons at Memorial Hall and Welcome Hall. A committee was appointed also for civic purposes, in relation to music in high schools, social centers and hospitals.

As a result of the suburban extension work of the Chromatic Club, the East Aurora Chromatic Club was formed. This organization now has two hundred and fifty members and can justly be proud of the work it has accomplished.

The Chromatic Club of Buffalo assisted in forming the Community Chorus. It also lent its aid to the Buffalo Symphony Orchestra, financing its first concert. All of these activities emphasize the fact that the Chromatic Club of Buffalo does not live for itself alone.

From twelve to nine hundred members is a long way to go. In 1924 some of our active and philanthropic members felt that we should share our success with those whose desire for a musical education might otherwise remain unsatisfied. Therefore the club embarked upon its greatest venture of all—a settlement music school incorporated by the club with the Welcome Hall centre. This school enjoys the distinction of being the only incorporated settlement music school in the city and pupils who complete its work satisfactorily may take Regents' examinations and receive teachers' certificates.

The school is under the supervision of a board of trustees composed of representatives of the Advisory Council of the Chromatic Club, representatives of Welcome Hall, and members at large. These trustees are responsible for the promotion and financing of the undertaking.

One of our members has provided a house in Myrtle Avenue, containing practice and instruction rooms, as well as a hall for class work in the theory and history of music.

This work, probably the most far-reaching extension work the club has attempted, is but the natural outcome of the spirit of helpfulness which it has shown in the past by giving assistance to individual pupils—both in the form of constructive criticism and in the form of scholarships.

Thus the Chromatic Club of Buffalo as it turns the corner of the second quarter-century, may justly feel that it has earned its place in the musical history and life of Buffalo and feels that there is ample justification for its hope of the co-operation of all who are truly interested in the development of the art.

The officers who served during the year 1925-26, when this article was written, are: President, Mrs. Edward B. Guthrie; First Vice-president, Mrs. Ralf Hillman; Second Vice-president, Mrs. William H. Riehl; Secretary, Mrs. Joseph Leeming; Assistant Secretary, Miss Jean Ralph; Treasurer, Miss Lavinia Hawley; Chairman of Advisory Council, Mrs. Frederick Mitchell; Chairman of the Program Committee, Miss Mary Gail Clark; Chairman of Artists' Recital Committee, Miss Dorothea Park-Lewis; Chairman of Membership Committee, Mrs. Harriet Welch Spire; Chairman of Entertainment Committee, Mrs. Cleveland Jauch; Chairman of Extension Committee, Mrs. William H. Riehl; Chairman of Publicity Committee, Mrs. Julius Marvin.

The Board of Directors for the year 1925-26 includes the following members: Mrs. Ralf Hillman, Mrs. Edward B. Guthrie, Mrs. William H. Riehl, Miss Lavinia Hawley, Mrs. Joseph Leeming, Miss Dorothea Park-Lewis, Miss Millicent White, Mrs. Frederick Mitchell, Mrs. H. E. Montgomery, Mrs. Harriet Welch Spire, Mrs. Cleveland Jauch, and Mrs. Edward Eisele.

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The First Settlement Music School

By MRS. JAMES F. FOSTER, JR.

MME. DE GROOD WITH HER VIOLIN PUPILS

ON an evening in February, 1925, a stream of children, most of them quite evidently of Italian or Syrian parentage, poured into the auditorium of Welcome Hall. Those freshly-scrubbed and Sunday-dressed ones crowded palpitatingly into the front rows, while their families and friends filled the remainder of the hall, whispering excitedly and gesticulating toward the violins and piano which occupied the center of the stage.

"Rosie's grandma died yesterday and so her mamma couldn't come, but I bought her a new dress and here she is," one father murmured to his neighbor. Of course, Rosie couldn't miss the first recital of the First Settlement Music School—wasn't she one of the star performers with her "Child and the Cuckoo" of Reinecke? And her father listened with rapt attention to the twenty or more children on the program while mothers hushed their babies and the proud teachers and sponsors in the background congratulated themselves on the success of their first "concert."

When the children of the First Settlement Music School listen to stories of the great composers, one of the points which interests them most is what kind of parents these geniuses had. So, in telling the story of the school, we would first mention briefly, but very affectionately, the two organizations which are its closest relatives. If the Chromatic Club is the father of the Music School, we might call Welcome Hall its mother, and perhaps it would be well to define the only part of the mother's name which has been handed down to the child. "Settlement" means simply the formation of a colony, and the inspiration of "settlers" in a poor neighborhood, whose watchword was "help," came from Toynbee Hall in London, via Neighborhood House and College Settlement in New York and Hull House in Chicago. Our Welcome Hall Settlement was founded by the Women's Circle of First Church in 1894, and in 1898 moved into the present buildings, the main building being the gift of Mr. J. J. Albright and the Cottage, or living quarters, the gift of the late Mrs. Sidney Shepard. Here have been carried on the three principal functions of a settlement—"interpretation, experimentation and democratization"—or, to but it briefly, education.

It was not until 1910 that instruction in music was included in the curriculum, and four years later the Chromatic Club took over the entire responsibility for this branch of the work. And in the fall of 1924 the dream of the Chromatic Club through the intervening years "came true." Mrs. Alfred H. Schoellkopf gave the building at 232 Myrtle Avenue which now proudly wears the sign, "First Settlement Music School," and since December 1st,

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THE FIRST SETTLEMENT MUSIC SCHOOL

1924, a flood of embryo musicians has almost overwhelmed this fascinating new centre.

The school is financed by the Chromatic Club and governed by a board of trustees who represent the club and Welcome Hall. The members of the board for the year 1925-26, the time of writing this article, are: President, Mrs. Alfred H. Schoellkopf; Vice-president, Mrs. Edward B. Guthrie; Secretary, Mrs. Edward A. Eisele; Mrs. William E. McLennan, Mrs. Evelyn Choate, Mrs. Frederick G. Mitchell, Miss Cora Townsend, and Mrs. Ward Wickwire.

It is an easy matter to pick out the music school, for it stands out from its neighbors by virtue of its fresh and shining paint, its gay window-boxes, and the group of children usually clustered about the steps. Were you to step into its cheerful and spotless interior, your attention would at once be directed to the two rooms at the right. In the first one, the office, you would probably find a knot of earnest little students pressed close to the secretary's desk. "Say, Miss Mitchell, kin I practice?" "Miss Mitchell, hey, I got sumpin for you." Or from a small member of the history class, "Gee, Miss Mitchell, how many children d'yuh s'pose Bach had? *Twenty-one!*"

In the library beyond, solitary figures are poring over books, or couples are absorbed in checkers while waiting their turn in one of the nine lesson or practice rooms. The pupils pay twenty-five to fifty cents for their lessons and their devoted parent, the Chromatic Club, pays the balance to the staff of excellent teachers. At this writing, Miss Erna Schroeer, Miss Marion Post, Miss Ida Whittaker, and Mrs. James F. Foster, Jr., have the piano pupils; Miss Elise De Grood and Mr. George Elflein, the young violinists; Mrs. Louis Sleep, the vocalists, and Miss Kathryn McCarthy those who are studying harmony. In addition to the regular faculty there is a special Music Committee of the Chromatic Club, the members of which at this time are: Mrs. Evelyn Choate, Chairman; Mrs. George S. Buck, Mrs. Ralf R. Hillman, Miss Mary Larned, Mrs. Jane Showerman McLeod, Mrs. Frederick G. Mitchell and Mrs. B. F. Spire.

The practice rooms are free to those children who have no piano at home, and great must be the care to see that each one has just the allotted time, in fairness to the "waiting line." The big room at the back of the first floor is used for harmony lessons, stories of the composers, rhythmics and dancing, while from the second-story windows come the ultra-modern harmonies of mingled practicing and lessons.

The final recital of the year was no less thrilling an occasion than the first one. Now the front rows held ten "star" pupils, two "double star" pupils, and nine rejoicing in "honorable mention." While on the stage were presented by this, the only incorporated music school in the city, twenty-two certificates to those jubilant children who had completed the first year course "in a creditable manner."

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Music for the Sake of Music

By MARGARET PYKE

MARY LEWIS

BELIEVING that dominating personalities and sympathetic interpreters of the concert stage have rather gotten between Music and her own audience, the Buffalo Musical Foundation, Inc., has been turning a few tricks in the matter of spotlights. And, lo, a marvel! The discovery is made that the public likes Music unobscured by personalities; Music taking her own bows, glowing with her own colors, wearing her own badge of beauty!

The story of the marvel began four years ago, when a group of men and women, not all musicians but all appreciative concertgoers, met to discuss it. The specific question before the house was : "Shall we continue the orchestra series, which Mrs. Mai Davis Smith has been offering in Buffalo for the last two years? Is that the best way to serve music in this city?"

Mrs. Mai Davis Smith, who died a few months after this meeting, was present to plead the cause of the work from which she hoped so much for musical culture in Buffalo. She bore witness to a number of facts regarding such a series. First, it was the most satisfactory, from a musical standpoint, of any contribution she had tried in her long concert-giving experience. Also it was the most expensive adventure of her life. She had spent over three thousand dollars of her own money to help it that year.

Fortified with the wisdom thus borrowed from experience, the group of enthusiasts took over the visiting orchestra series, resigning itself to possible

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deficits for the sake of obvious benefits. They knew they would find others who sympathized even to the point of financial aid. Thus the Buffalo Musical Foundation, Inc., was called into existence. More than two hundred and sixty men and women contributed all the way from one dollar to one thousand dollars toward providing a series of concerts by three visiting orchestras.

Evening concerts were prefaced by matinees for the young folks of the public, private and parochial schools. Twenty-five cents was (and still is) the admission price for children. And if the Foundation has ever had moments of sorrow over not having a capacity house for an evening concert, it turns its eyes toward a young folks' matinee and is glad again.

It is a pretty sight. Elmwood Music Hall, packed with hundreds of the little folks, listening, yes, really listeninig, to the *Andante Cantabile* of Tschaikowsky or any other music by a great composer played by a great orchestra. For the moment, the orchestra is the choir invisible, and each listening child is "silent alone amid a heaven of song."

This season, the Foundation is paying a remarkable tribute to musical cultivation in this city by announcing twenty-five concerts. First, there is the orchestra series of six concerts for adults and of five matinee concerts for boys and girls. Second, is an artist series of five, opening with the Glasgow Choir on October 19th. Third, there comes the Beethoven Cycle, a festival during the week of January 17th in the Hotel Statler Ballroom, when the London String Quartet will play at six recitals the sixteen quartettes and *Grosse Fugue* of the composer, beginning with the 100 compositions and proceeding in chronological order.

Besides these series, extra attractions are planned, John McCormack coming on October 28th, the Westminster Choir on Sunday afternoon, November 14th, and the Ukrainian Choir on Thursday, March 10th.

With the adult audiences, as with the matinee crowds of children, the glory of the music has been more keenly realized through the orchestra concerts than through any recitals by personalities who have tried to project themselves, their technique and their ideas rather than the great creation itself.

Putting himself in tune with a composer, each conductor of the visiting orchestra chosen for Buffalo has helped make music appreciation, as it is called, grow in Buffalo. Each soloist forms part of the program, and, while he sings or plays, is part of the orchestra, swayed by the leader's baton.

The Boston Symphony will open the series this year on November 3rd, with Serge Koussevitzky conducting. There will be no soloist with this orchestra, nor with the Cincinnati Symphony, which comes late in the season with Fritz Reiner conducting.

The Detroit Symphony Orchestra and Mr. Gabrilowitsch, to whom the success of the orchestra series and of its educational work is in great measure due, will come for three concerts this season. Harold Bauer, who has played in many two-piano recitals with Mr. Gabrilowitsch, will be soloist at the first, on November 30th. Elisabeth Santagano, a Russian dramatic soprano, will sing with the orchestra at its second appearance, and Mr. Gabrilowitsch will play in a Beethoven program by the orchestra in the spring. The Cleveland Orchestra, also widely known for its educational work in its own city, promises to be very helpful here. Nikolai Sokoloff, its conductor, will bring his men here next April for the closing concert in the orchestra series.

The artist series also is noteworthy for this quality of self-forgetfulness in attaining an artistic ideal. Reinald Werrenrath and Mabel Garrison, beloved by hundreds of Buffalo concertgoers, will give a semi-popular concert on Thanksgiving night. Alexander Brailowsky and Sylvia Lent, two younger artists who delight with the beauty and delicacy of their music, will be heard in other recitals. The series will be concluded by Mary Lewis, the most beautiful of the young stars who appeared last season in the Metropolitan Opera Company.

Choirs are very interesting to the Foundation. They are human orchestras and can do for vocal music what the instrumental orchestra does for instrumental music, giving it the color, depth and spirit which make music the most thrilling and universally appealing of all the arts. Every choir has its own reason for existence. The Glasgow Choir, which has not been in Buffalo before, is known to all Scotch folk for the tyrannical character of its leader, Dr. Roberton, and for the extraordinarily mystic quality of its singing. In Glasgow it has the strictest training. It has its studio and library. It publishes *The Lute*, a monthly periodical of wide circulation among musical folk. It has a children's choir and a sangspiel. It has its own week of chamber concerts every year. Under its auspices the London String Quartette played the Beethoven Cycle in Glasgow two seasons ago.

The Westminster Choir studies and sings religious music, which, according to its conductor, Dr. Williamson, can have a greater part in the devotional service of the church than it has ever had, if singers are better trained and music carefully chosen.

The Ukrainian Chorus under Dr. Alexander Koshetz, is making its farewell tour this year, singing the folk songs of many countries and some more formal compositions with the marvelous, apparently undirected, unanimity which reminds one of the group soul theory of the Theosophists.

As for the Foundation, it is not possible or desirable to mention the names of those who form it and help make a success of its ventures in music. Miss Marian de Forest, who took over the management of it when the death of her friend, Mrs. Mai Davis Smith cast so great a cloud over its infancy, has kept the policies of the organization so fine in spirit and so large in concept that there seems to be no end to what it may do. There is no limit to the number of people who may help to work within its ranks. Her ideal for the Foundation and its ideal of the music it desires to serve is expressed in the seal which was designed recently by Mrs. Franc Root McCreery, representing the spirit of creation in music. A beautiful symbol, it has been adopted as the exclusive emblem of the Foundation.

Like the builders of the mediæval cathedrals, the names of the Foundation members may be forgotten, but, it is hoped, the invisible structure of its dreams will remain and endure, impalpable, but more real than any brick or stone, expressing a genuine love for music and a recognition of its importance to the ordinary man and woman, and to any city worth living in.

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A Temple of Music in the Wilds

By MARY GAIL CLARK

ARNOLD CORNELISSEN
Conductor, Buffalo Symphony Orchestra

THE business of hearing music in an ordinary city music hall can be an adventure marked more by sorrow and struggling than by unadulterated pleasure. The continuity of the music is lost because the more delicate passages are frequently blotted out by the clanking roar of a street car or the angry banging of a radiator. One is enclosed by four barren brick walls, their monotonous expanse broken by unprepossessing window shades. The surroundings contribute nothing to one's well-being or happiness. But after all, regardless of surroundings, while so much apparent listening is going on, how sadly little is really heard of the music brought before the public after infinite thought and labor have gone towards its preparation. The leaven of skilled musicians in the mass of concert-goers is small. For those few, habituated actually to hear the music, the surroundings have no existence. For most of us the progress of a piece of music of any length or intricacy is interrupted at intervals by reveries, during which the mind rests pleasantly from its labors, taking them up later when the attention is again arrested. Few of us would read a book in this fashion, letting a chapter here and there drift casually out into the extreme margin of consciousness; but music, of course, is another matter. Really to hear demands sustained effort. How delightful, then, that someone occasionally thinks of providing agreeable surroundings upon which to rest our roving eye and with which to stimulate our vague imaginings during the intervals of listening.

The celebrated prototype of Arnold Cornelissen's Stone House, or Steenen Huis, as he calls it in his native Dutch, is, of course, the music hall on South

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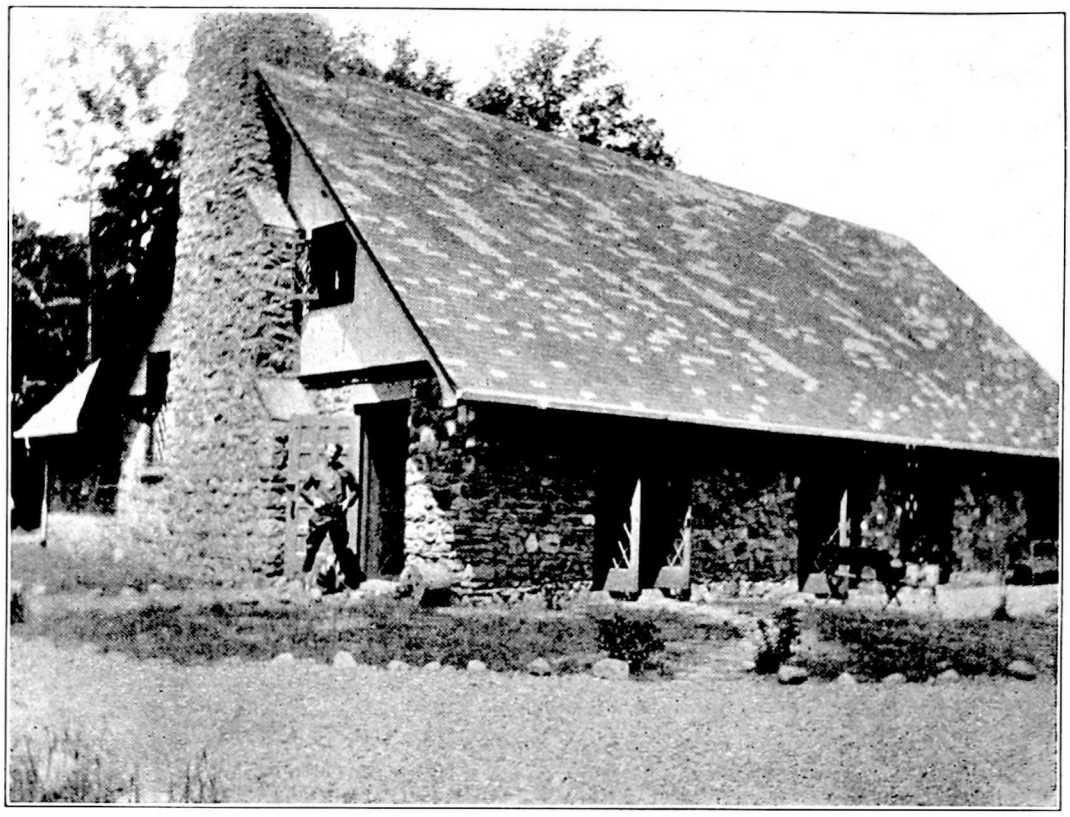

"HET STEENEN HUIS"

Mountain near Pittsfield, built by Mrs. F. S. Coolidge for her annual chamber music festivals held there for a number of years until last season. Another example which comes to mind of a beautiful setting for the performance of music, is the Temple of Music among the pines of a hillside outside Bar Harbor.

The casual motorist passing the Stone House as he drives westward across the Holland valley from South Wales, might easily think that he had come upon a little chapel as his glance falls upon the small stone building with its long sloping roof and arched windows. The house is set in a clearing on a low hillside at the woods' edge. The many-colored field stones of which it is made were gathered on the place and the timber hewn from its woods, so it is in a sense, indigenous. The great center window at the front is flanked on either hand by green, long-hinged doors which on opening reveal the many-paned arched windows. At intervals around the house, small carved, conventional panels are let in among the stones.

The spacious, well-proportioned hall within, with a gallery at the back, is open to the roof beams, giving a larger feeling and a better acoustic than would be established by an enclosing low ceiling. The great plate-glass window, while scarcely in harmony aesthetically with the rest of the building, almost justifies itself by its simple framing of the lovely line of opposite hill and woodland, caught also through the beautiful arched doorways on either side of it. The walls are of roughened plaster and at the back there is an immense, dignified fire place. The furniture, colored wood tables, a small pulpit, a high desk, the work of Mr. and Mrs. Cornelissen, together with the shaded lamps and the carved brasses on the walls, give the place the pleasant intimacy of a room.

Here Mr. Cornelissen has gathered together various local musicians who have played chamber music — Brahms, Franck, Beethoven, Schubert — sung a choral work, played music for piano or violin or sung groups of songs, while some hundred and fifty people have sat in the hall or on the terrace outside in the summer evening twilight, listening to the music and absorbing some measure of peace and beauty from their surroundings.

Mr. Cornelissen's idea is an admirable one. It is the sort of thing that many people would think of but few would carry out. The intimacy and general informality which he had hoped for has grown out of the place in a very natural way. George Sasse, the architect, has made a building beautifully adapted to its purpose and of very satisfying line and shape. Arthur Mehner, a skilled and conscientious craftsman, has played an essential part in the stone workmanship of the building.

The music for the most part has been worthy of the place, and an evening there is something to be remembered. Mr. Cornelissen's venture should become an important part of our musical life here, holding many interesting possibilities of development.

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ELOISE MORTIMER (ELOISE COLE JOHNCOX) IN MANY ROLES—1885 TO 1900

No. 1—The silly boy in "Boccaccio." No. 2—As Falka in "Falka." No. 3—As Violetta in "Merry War." No. 4—In the Second Act of "Boccaccio." No. 5–As Yum Yum in "The Mikado." No. 6—As Bettina in "The Mascot." No. 7—Last Act of "Boccaccio." No. 8—As the Queen in "The Royal Middy."

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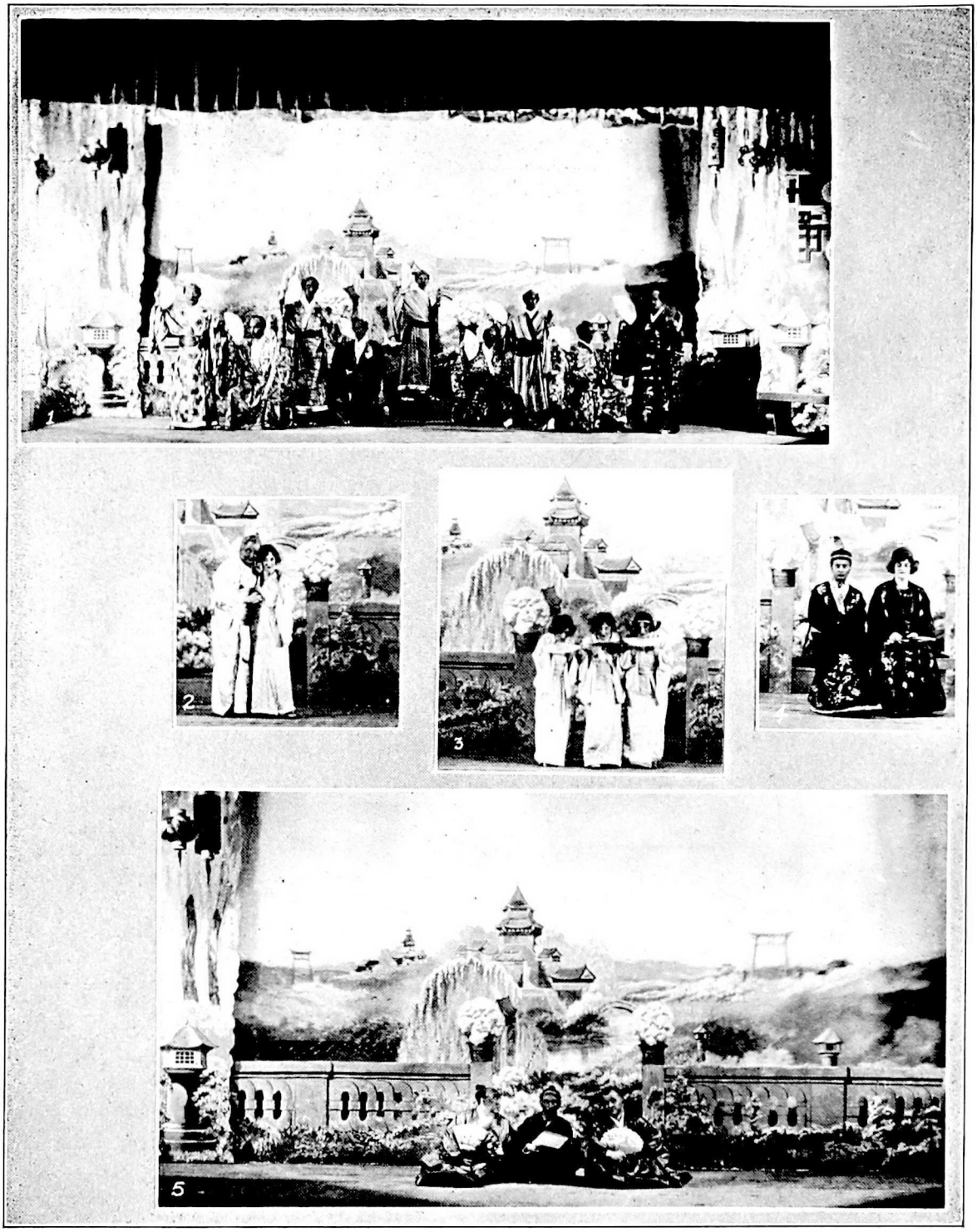

IN THE BUFFALO PLAYERS' PRODUCTION OF "THE MIKADO"

(Majestic photos)

No. 1—The men's chorus: Richard Fritz, Charles F. Squires, Arthur L. Tindall, Sydney F. Brown, Edward Mulligan, Leo B. Fellows, Pascal P. Pratt, Peter F. Rydzynski. No. 2—Harry P. Dempsey as "Nanki-Poo" and Agnes Ashley as "Yum-Yum." No. 3—"Three Little Maids From School," Veronica Huebschwerlen as "Peep-Bo," Agnes Ashley as "Yum-Yum" and Charlotte Philp Gregson as "Pitti-Sing." No. 4—Baltzar W. Allendorf as "The Mikado" and Margaret McClean Wamsley as "Katisha." No. 5—Sherrill McWilliams as "Pooh-Bah," Richard Seibold as "Ko-Ko," William L. McRae as "Pish-Tush."

Collection of The Buffalo History Museum

The Buffalo Players in "The Mikado"

THE CAST

The Mikado ..... *Baltzar W. Allendorf*
Nanki-Poo ..... *Harry P. Dempsey*
Ko-Ko ..... *Richard Seibold*
Pooh-Bah ..... *Sherrill N. McWilliams*
Pish-Tush ..... *William L. MacRae*
Yum-Yum ..... *Agnes Ashley*
Pitti-Sing ..... *Charlotte Philp Gregson*
Peep-Bo ..... *Veronica Huebschwerlen*
Katisha ..... *Margaret McClean Wamsley*
Coolie ..... *Arthur Gifford*

Chorus:—Esther M. Bailey, Marie Hammond, Sydney F. Brown, Betty I. Burgdorf, Leon Cornell, Margaret Cunningham, Leo B. Fellows, Adelaide Fontaine, Richard Fritz, Rea Kroll, G. H. Lester, Margaret Scott Lienert, Edward Mulligan, Lila B. Mead, Pascal P. Pratt, Geraldine Reickert, Peter F. Rydzinski, Charles F. Squires, Margaret L. Stagg, Phyllis Staunton, Gertrude M. Taylor, Arthur L. Tindall, Doris Wetmore, Tiny Wootton.

IN presenting "The Mikado" in February, 1926, as in presenting "Androcles and the Lion" a few weeks before, The Buffalo Players not only gave their audiences a number of evenings of pure enjoyment, but also aided appreciably in driving home the golden truth that art does not necessarily imply imposing dullness. It is one of the canons of the American credo, incomprehensible to foreigners and the despair of natives who hope for better things, that art must be tremendously solemn. When it comes about then, that an organization pledged to "the development of the true art of the theatre" sponsors a production which is at once artistic and within the capacity of enjoyment of even the least adventurous mind, it may be said to have accomplished something in the direction of its primary aims.

For more than forty years has "The Mikado" of Gilbert and Sullivan rejoiced the eyes and ears of audiences throughout the English-speaking world, and its gay and tuneful songs such as "The Flowers That Bloom in the Spring, Tra-la," "Tit-willow," "Brightly Dawns Our Wedding Day," and the rest, have an integral place unshaken by time in the lighter music of the Anglo-Saxon races. "Pinafore" of a year ago, produced also by The Players, taken together with "The Mikado" of this year, lends substance to the hope that each year will see the presentation in Buffalo at least once of a Gilbert and Sullivan comic opera.

In The Players' production both principals and chorus displayed a zest, enthusiasm and eagerness to enable the audience to savor to the full the delicious humor of the lines and action, and while the solos were not remarkable for any especially impressive musical flights, the principals had enough of vocal equipment to carry on acceptably, and, barring the unintelligibility of the words of the opening choruses, they were well supported. The words of Mr. Gilbert's libretto—unlike most light operas—can ill be spared. On the whole, however, the production gave evidence of painstaking effort on the part of Mrs. Ruth Ashley Smith and she is deserving of unstinted praise. Milton Aborn, who helped with the finishing touches, declared in a brief speech on the opening night that he found the participants remarkably well trained on his arrival a few days before the opening.

Sherrill McWilliams was quite in his element as Pooh-Bah, the man of many honors and emoluments, and added new musical laurels to his local celebrity as a finished character actor. Richard Seibold as Ko-Ko, the Lord High Executioner, improved greatly during the progress of the performance, and finished in a blaze of glory. Incidentally, he introduced a jest not in the lines which a few people hilariously enjoyed. In announcing his marriage to Katisha, he said: "We were married just now—by the Commissioner of Jurors!" This is not one of the many titles enjoyed by the character Pooh-Bah, but it did happen to be the title of Mr. McWilliams in his daily labors, and the aptness of the interpolation mightily pleased those who knew of his official title in the government of Erie County—Commissioner of Jurors.

Agnes Ashley was an engaging Yum-Yum with a light voice of pure and agreeable quality and a considerable appreciation of the humorous aspects of the play and of her part in it. Margaret M. Wamsley, a convincing, though possibly unnecessarily strenuous Katisha, took full advantage of the abundant opportunity the part afforded and earned much admiring comment. The parts of Pish-Tush and Nanky-Poo were handled acceptably by William MacRae and Harry Dempsey, the latter being the son of a Gilbert and Sullivan hero much celebrated in the annals of local amateur circles. Baltzar W. Allendorf's rendition of the role of The Mikado seemed a shade timid at the start, but presently gained in confidence without losing the restraint required by the part. Charlotte Philp Gregson as Pitti-Sing and Veronica Huebschwerlen as Peep-Bo gave a competent performance.

Not least among the enjoyable features of the presentation was the splendidly designed and executed scenery. It represented in turn, first the courtyard of Ko-Ko's official residence, and, on the removal of a low wall, Ko-Ko's garden, with a background of Japanese landscape, a gallows well within the picture. Executed with a discriminating variety of coloring in an elaborate and well-proportioned design, it was not only agreeable and satisfying to the audience, but afforded a wealth of discovery to the eye questing adventure and aided immensely in lending a suitable atmosphere to the colorful brilliance of the exotic costumes. All of the settings for The Players' productions of the season might compare very favorably with those of metropolitan productions.

Taken altogether the production of "The Mikado" may be said to be a competent, a delightful and an

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THE CHORUS OF GIRLS IN "THE MIKADO"

(Majestic photo)

In the picture from left to right—Adelaide Fontaine, Gertrude M. Taylor, Marie Hammond, Lila B. Mead, Geraldine Reickert, Margaret L. Stagg, Phyllis Staunton, Margaret Scott Lienert, Betty I. Burgdorf, Margaret Cunningham, Doris Wetmore, Esther M. Bailey, Rea Kroll, Tiny Wootton.

esthetically profitable venture. A special co-operating committee, headed by Miss Marian de Forest, president of The Buffalo Players, included the following persons:

Mrs. Henry Altman, Mr. J. A. Archbald, Mrs. G. Hunter Bartlett, Mrs. Bernard Barton, Mrs. P. P. Beals, Miss Esther Minor Buckley, Mrs. William Grant Barney, Miss Elise Lord Bradford, Mrs. George S. Buck, Mrs. E. M. Curtiss, Mrs. Evelyn Choate, Mrs. Edward C. Crocoll, Mrs. Edwin T. Douglass, Mrs. A. J. DeLaplante, Mrs. Truman A. DeWeese, Mrs. Norman Duffield, Mr. J. A. Eppendorf, Mr. Charles M. Epes, Mrs. Theodore C. Fedders, Jr., Miss Georgia M. G. Forman, Mrs. C. P. Franchot, Mrs. Lawrence H. Gardner, Mrs. Albert H. Garvin, Mrs. Lester F. Gilbert, Mrs. Cornelia Marcy Green, Mrs. Charles L. Gurney, Mr. W. Martin Griffith, Mrs. H. R. Gaylord, Mrs. H. M. Gerrans, Mrs. B. B. Glenny, Sr., Mrs. E. C. Hartwell, Mrs. Evan Hollister, Mrs. Harold W. Hunsiker, Mrs. Oscar L. Harries, Mrs. Frank F. Henry, Mr. Neville K. Hofeller, Mrs. Neville K. Hofeller, Mrs. Bernard L. Herman, Mr. James How, Allan I. Holloway, Mr. E. H. Hutchinson, Mr. F. L. Janeway, Mrs. D. J. Kenefick, Miss Bertha A. Keyes, Mrs. Arthur Kowalski, Mrs. Clyde H. Lanctot, Mrs. Albert F. Laub, Miss Marion B. Mann, Mr. Paul F. Mann, Dr. Murray Maxwell, Mrs. George B. Matthews, Mrs. Sullivan A. Meredith, Mrs. S. S. Mitchell.

Mrs. Shirrell N. McWilliams, Mrs. Burr H. Nicholls, Mrs. N. Oppenheimer, Jr., Mrs. John Lord O'Brian, Mrs. Herbert K. Perry, Mrs. Charles Pearson, Jr., Mrs. Albert J. Phinney, Mrs. C. A. Phipps, Mrs. George F. Rand, Mrs. G. Barrett Rich, Mr. Harry W. Rockwell, Mrs. Helen Z. M. Rodgers, Mrs. Edmund Regester, Mrs. Dexter P. Rumsey, Mrs. Lambert G. Smith, Mr. G. M. Springer, Mrs. William J. P. Seipp, Mr. Hugh A. Sloan, Mrs. M. Shire, Mr. Wiman H. Smith, Mr. Paul J. Speyser, Mr. Louis W. Simpson, Mr. John L. Stamp, Mrs. Charles H. Stolzenbach, Dr. Amelia Earle Trant, Mrs. John Van Arsdale, Mrs. William C. Warren, Miss Margaret L. Wendt, Mrs. Henry Wertimer, Mrs. A. E. Woehnert, Mrs. Charles A. White, Mrs. Alida White, Mrs. Karl Wilhelm, Mrs. John G. Wickser, Mr. Charles R. Wilson, Mr. Victor Wylegala.

Mrs. R. B. Adam, Mrs. R. C. Adams, Mr. James Barry, Mrs. S. W. Carder, Mrs. N. P. Clement, Mr. Thomas F. Cooke, Mr. Sidney Detmers, Miss Helen W. Graves, Mrs. George D. Enos, Mrs. L. R. Davidson, Mrs. William Mansperger, Mr. and Mrs. Roscoe R. Mitchell, Mrs. Julian Park, Mrs. James Wright Putnam, Miss Mary W. Reed, Mr. Charles Elbert Rhodes, Mrs. Carlton M. Smith, Mr. P. J. Wickser, Mr. Edward N. Wilkes.

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Some Concerts of March 1926

By MARY GAIL CLARK

The Cincinnati Orchestra

APROPOS of the beautiful and enlivening concert given on March 10th by the Cincinnati orchestra under Fritz Reiner, one is moved to give thanks for the faint glimmer of living green which has been put forth little by little during the last decade upon the musical desert that was Buffalo. Not so long ago orchestra concerts in this city were absurdly few and far between, perhaps one or two a season, and they invariably contained the Beethoven Fifth Symphony and the Tschaikowsky Sixth. This year there will have been at least five concerts by visiting orchestras besides the five of our local organization, and at three of the former there have been excellent performances of interesting modern works as well as of certain immortal concertos and symphonies which have long been withheld from us. Buffalo owes a debt of gratitude to the Buffalo Foundation and to Miss Bessie Bellanca for not hesitating to embark upon a species of musical enterprise which is notoriously unremunerative in these days of musicians' unions and expensive super-conductors. May the diversity of programs be continued!

At Mr. Reiner's last appearance here with his own orchestra, he played Honegger's Pacific 231, tempering it with a Brahms symphony. This year Handel's beguiling Water Music and Beethoven's far from beguiling G major piano concerto played by Wilhelm Bachaus, were followed by a suite from Casella's ballet La Garcia, Ravel's Daphnis and Chloe Suite No. 2 and Strauss' Tyl Eulenspiegel.

Out of this flood of music, some of it of traditional importance and some of an experimental nature, emerged two orchestral works, the Handel and Ravel suites, whose sheer beauty, enhanced by a wholly admirable performance, will long be remembered. The Handel music, arranged by Hamilton Harty, gave out an irresistible exuberance; Mr. Reiner's fine shaping of nuances, his achievement of a real pianissimo, which, from a large body of strings is a thing of beauty, and his uplifting rhythmic swing into a climax, were a source of complete contentment, heightened also by the beauties of the second movement of the suite, a noble air which seemed to have strayed from the hand of Bach.

Ravel's Daphnis and Chloe, the composer's second suite of the same name, was in its first part, of the genus of Debussy's Afternoon of a Faun, and in its second, of a characteristic Rimsky Korsakoff idiom, even to a quotation from Scheherazade. The resemblance to the Debussy music was in no thematic similarity but rather in the clearness of the contour, in the pure shaping of an elusive, "wandering loveliness," and in a more or less identical treatment of instrumentation. On first hearing it had a ravishing beauty and a living spirit which should make it impervious to time.

Casella's ballet music for The Jar commenced with sounds of a certain primitive beauty, a dialogue of woodwinds, which promised much. The entire suite, with its Nocturne in which a tenor, an essential part of a Neapolitan street at night, was heard off stage, and with its Brindisi song, and its dances, was evocative in the extreme. It held plenty of color and plenty of force, and was written with such undeniable cleverness that one somehow doubted its spontaneity. After this and immediately following the Ravel, Tyl Eulenspiegel whistled shrilly and with elaborate humor. The amount of water which has flowed under the bridge since Strauss made a musical record of these merry pranks, was on this occasion quite obvious.

The Beethoven G major concerto, long portions of which, written in a certain style of the period, present themselves to the modern ear more as interminable series of notes than as music, is not a grateful task for any pianist. Mr. Bachaus brought to it all the facilities of a veteran executant, and an absorbed musicianship which made the music fatally clear in all its parts. The slow movement he presented, with the aid of a sensitive, admirably controlled orchestral accompaniment, in wholly reverent and beautiful fashion. The concert was under the auspices of the Buffalo Foundation which also brought the Detroit Orchestra to Buffalo in an all-Wagner program on April 6th.

* * * *

The Myra Hess Concert

Those who failed to hear Myra Hess in her concert in March, 1926, in Elmwood Music Hall, and there were apparently large numbers of people not alive to their opportunities, missed an evening of piano playing of extraordinary beauty, such as one encounters but once or twice in a lifetime. Miss Hess played half a program here last season and her appearance here this year served to deepen in every way the impression made then, and to bring about a full realization of her artistic stature.

She played the Mozart G major sonata, the Schumann G minor, a group of Brahms, and pieces by Debussy and De Falla. At the risk of appearing to display wanton and extravagant enthusiasm one declares that her playing of the first three composers is quite unequalled.

Her technical equipment she has now brought to a condition of entire freedom from limitation so that it is the living, sensitive tool of her musical spirit. Her musical understanding is searching and complete, and the greater thing is true also: it is illumined by the light of an instinctively creative spirit which makes the interpreter a genius and through her gives the music an added lease of immortality.

This lighting up of the music so that it becomes a thing of shining beauty, infinitely various, and alive, to the least rest, can be laid to a marvelous wisdom in the matter of accentuation, to a firm movement toward climax and the most delicate adjustment of voices and individual notes of chords; such matters can have an absorbing interest; their name is legion but they savor of the class-room. One prefers to contemplate the magic of Miss Hess' playing as it transfigures such a work as the Schumann G minor sonata which in lesser hands displays too often a mean virtuosity in the last move-

Collection of The Buffalo History Museum

ment and a painfully meagre development in the first. The contrasting moods of turbulence and romantic tranquillity were so skillfully and delicately prepared and drawn together that far greater unity was achieved than is generally the case, and the whole work was given a splendidly big outline which perhaps created an illusion as to its stature.

The Mozart was characterized in every detail: the swing of rhythm, the shaking out of the smallest motive, and the coloring of every harmonic change. The Brahms was in every way memorable, with a very strong and noble reading of the E flat Rhapsodie and the E flat Intermezzo conceived as a cradle song with none of its simplicity lost but with a transfiguring quality of brooding tenderness added, which brought out surprisingly the implicit relation of the meditative second part to the naive tune.

The De Falla Cubana was much as most Spanish pieces are; the Danse Rituelle de Feu an exciting piece to hear once, with its buzzing fire motive, its primitive rhythms and suggestion of fanatic outcries. Among the encores were the Scarlatti G major sonata, the Bach C sharp major Prelude and Fugue and Miss Hess' own arrangement of a Chorale from the Bach cantata Herz und Mund und Tat und Leben, which she played with a very uplifting nobility of spirit. The concert was under the auspices of the Buffalo Musical Foundation.

* * * *

Jan Wolanek Plays

Jan Pawel Wolanek, the young Polish violinist who has been making his home here for the past three years, and who has played frequently in this city during that time, appearing as soloist with the Buffalo Symphony Orchestra and in recital programs on various occasions, gave a formal public concert, assisted by Beth Bowman, pianist, in the Statler ball room on the evening of March 5th.

Mr. Wolanek is a violinist of natural musical gifts for the development of which into a musicianship of a high order there has been ample and exceptional opportunity during his boyhood in Europe. His personal qualities have won him hosts of friends in this city and his audience that night was large and very well disposed toward music and performers.

Mr. Wolanek and Miss Bowman opened the program with the Beethoven G major sonata, genial and easily assimilated music, passing on to the familiar Tartini-Kreisler Variations on a Theme by Corelli and larger and more or less pretentious works by Tschaikowsky, Novacek and Wieniawski, concluding with the usual group of smaller pieces by Fibich, Chaminade-Kreisler, Schubert-Elman and so on.

Mr. Wolanek's agreeable tone, his fluent and graceful style throughout the program, together with the musical qualities of Miss Bowman's playing, engaged their hearers' interest and allegiance. Their reception was an exceedingly cordial one, proving the success of the evening beyond a doubt.

* * *

Isa Kremer

Isa Kremer, who sings folk songs of all sorts, finding her most convincing mode of expression in the Yiddish and German dialect tunes, gave a performance, the second of the sort in which she has appeared here during the last two years, at the Shubert Teck Theatre on the evening of March 21st. Her singing is of the sort, like that of Yvette Guilbert, in which beauty of voice is a negligible factor, the interpretation of the song depending on various dramatic attributes: gesture, expression of face, and an intensity of feeling which makes itself very strongly felt. She makes use of that peculiarly sharp, shrill quality of tone which one associates with Russian singers of the Ukrainian Chorus or of Baliev's Chauve Souris, and which seems to belong to these dialect songs, intensifying either their sombre, poignant nature, or a lighter, racy character which Miss Kremer excels in reproducing. Her expressive face and the various voices which she employs are an essential part of her interpretive power; her gesticulations, the use of her arms she seems to have formularized to a somewhat monotonous extent.

Leon Rosenbloom accompanied her entirely from memory, adapting himself skilfully to every inflection of the singer's voice or mood. He was scheduled to play two groups of solos which for some unexplained reason were omitted. The program was made up entirely of folk songs with the exception of a song by Tosti, one by Wakefield, La Danza by Rossini, and an air from Rimsky Korsakoff's Snow Maiden. The concert was under Bessie Bellanca's management.

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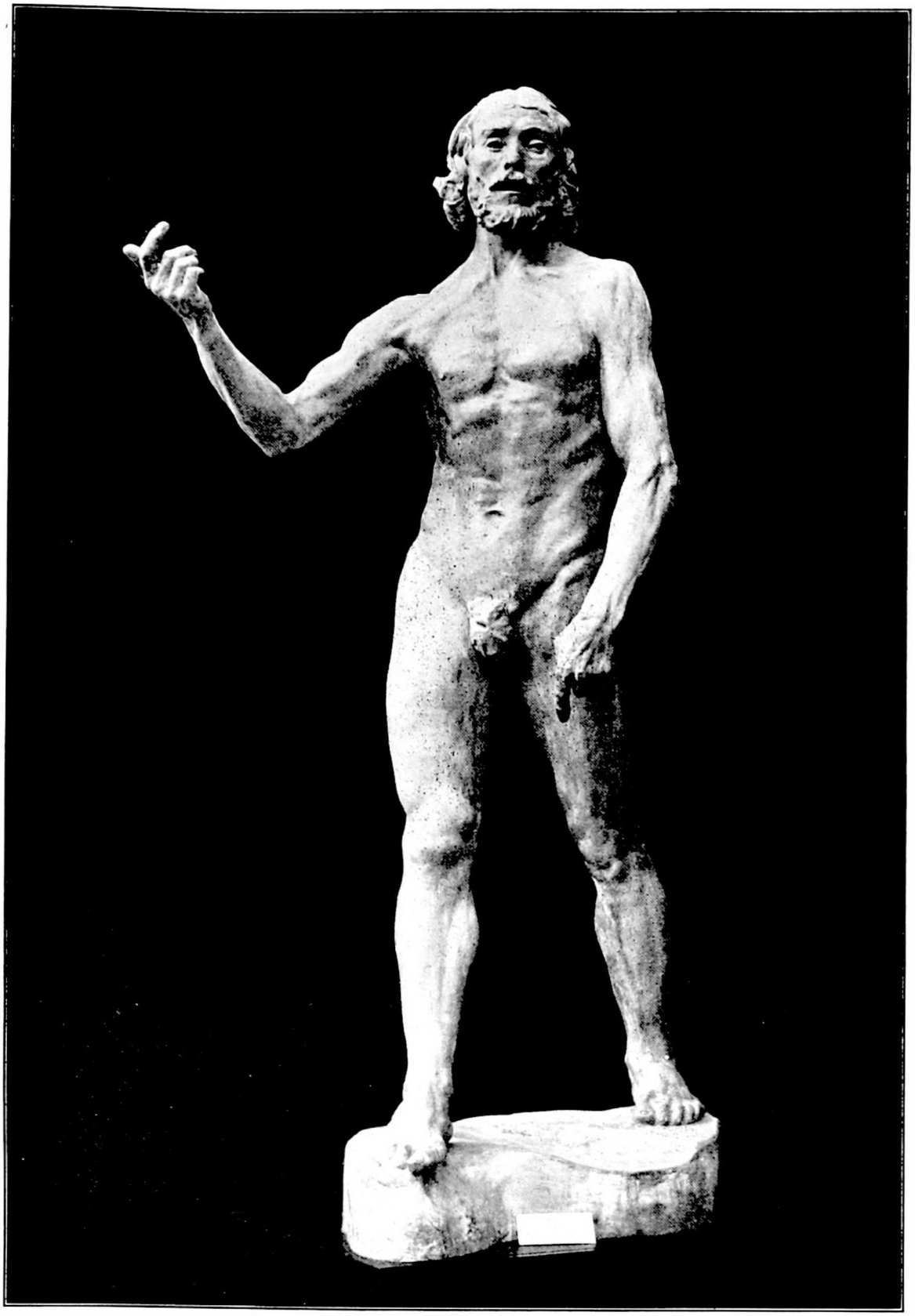


RODIN'S "JOHN THE BAPTIST"

This magnificent piece is in the Luxembourg Museum, Paris

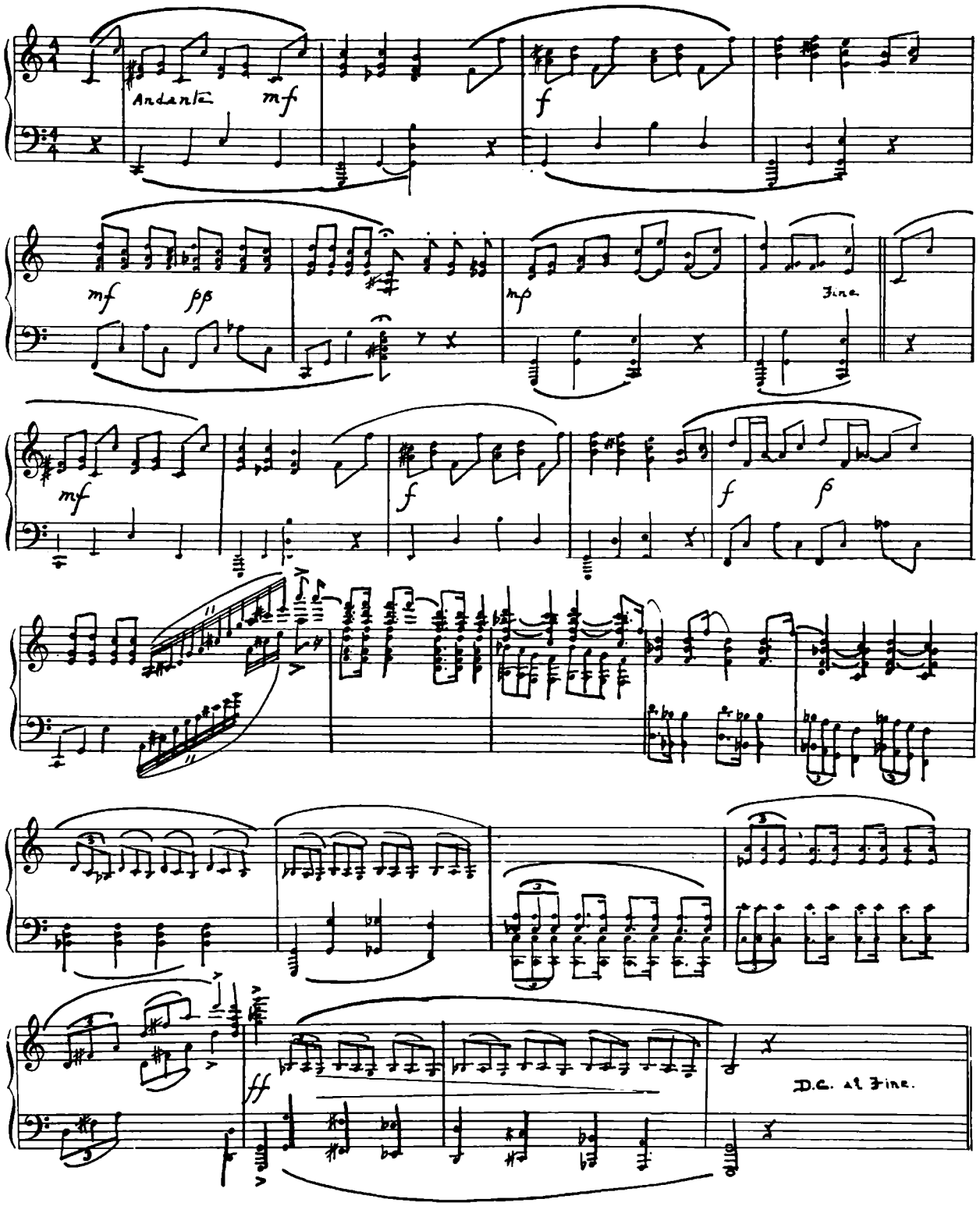
Collection of The Buffalo History Museum

"THE HOLY FAMILY"

(From a painting by May D'Ahner)

Collection of The Buffalo History Museum

The King and Queen



A Dance Composition by Millicent White

From "Pando Goes to the Mountain"

The dance composition above is one of a group written by Miss White and presented with much success in the production of "Iron Talents," later entitled "Pando Goes to the Mountain."

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Collection of The Buffalo History Museum

ONE OF THE STATLER'S PALM ROOM TAPESTRIES

The tapestries in The Statler Palm Room have attracted much favorable comment . The reproduction herewith is one on the west wall. It represents a royal progress—a theme always dear to the weavers of the Middle Ages.

7th Annual Salon of Pictorial Photography

By ALAN PARNELL

"HALCYON DAYS"
By W. H. Schonewolf, Buffalo Camera Club

THE Seventh Annual Salon of Pictorial Photography, conducted by the Camera Club of Buffalo, began on Saturday, January 16, 1926, and continued until Sunday evening, January 31st. As usual since 1920, it was held at the Albright Art Gallery, and it included beautiful pictorial prints from the four corners of the earth, as well as goodly numbers of examples of the work of the local camera devotees.

Pictorial photography has made great strides in the course of the last generation, not only in the matter of the mechanical results achieved, but also in the matter of the opportunity of expression of feeling on the part of the photographer, and in its widespread recognition as an art—in contrast to the older attitude of hostility on the part of the exponents of the classical arts. Exhibitions of pictorial photography are now a welcome feature of the schedules for the year of most of the larger art museums of the country, including, of course, the Albright Art Gallery of Buffalo.

This year the annual salon was moved forward several months, coming in January whereas previously it was in March. One effect of this change was a considerable reduction in the number of prints exhibited by local professional photographers affiliated with the Camera Club and interested in pictorial photography as an art apart from or parallel with their interest in it as a business. The reduced number of prints from the local professional photographers should not, therefore, be attributed either to lack of interest or lack of merit in the prints offered by them to the hanging committee, but rather to the demands on their attention of the rush season in their business.

A considerab'e proportion of the prints in the Seventh Annual Salon were from foreign countries —about twenty per cent. was the estimate a few days in advance of the closing date for entries, December 28th. Especially fine and especially numerous were the prints from Austria, coming not merely from Vienna, but from numerous outlying communities far from the capital. There were also excellent prints from Germany, Poland, Italy, France, Switzerland, Spain, Holland, and the British Isles in Europe, and from Java, Honolulu, the Philippine Islands and many out-of-the-way places on the surface of the globe.

In 1925 a total of 405 prints were hung, but this year the number was not so large. Much leniency was shown by the hanging committee in 1925, with a view to encouraging the work of photographic artists who showed promise. This year the insistence on excellence of technique and pictorial quality was considerably firmer, which automatically reduced the number.

The newspapers have made us familiar with the grotesqueries that are possible with the camera in the hands of a skillful operator, and a remarkably

Collection of The Buffalo History Museum

"RHYTHM"
By E. I. McPhail, Buffalo Camera Club

large number of otherwise well-informed people fancy that the camera's range is limited to the mechanical reproduction of face-maps, plus some little of fantastic possibility in the way of such oddities; but the same flexibility, which, used as a plaything of children, gives rise to amusement, if used as a serious medium of expression can be made to produce very beautiful results, just as brushes and tubes of paint may be made to mean entirely different things in the hands of a child or the hands of an artist.

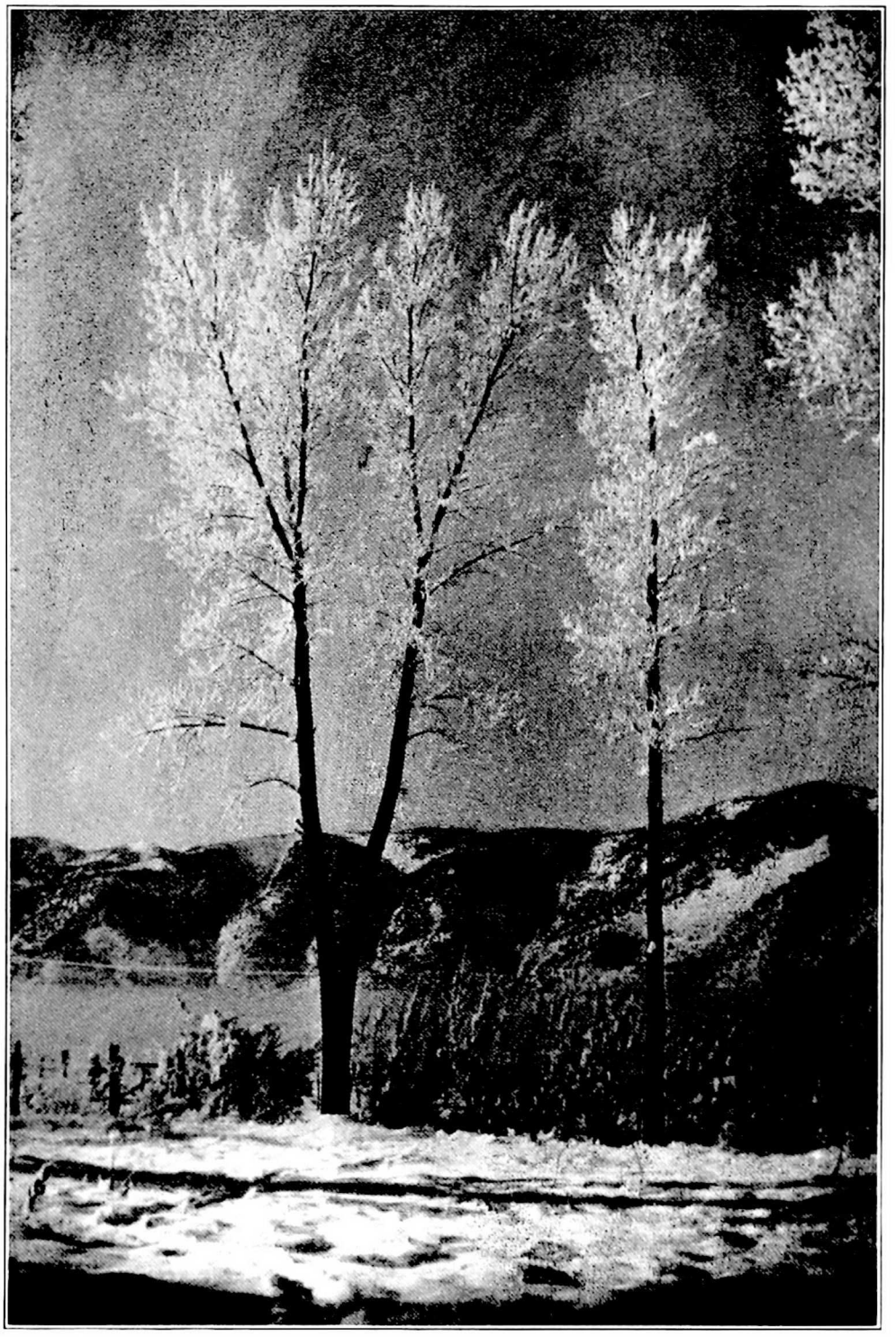
The Buffalo Camera Club is a small but very active organization of mature citizens who are bent on securing beautiful results themselves with their cameras and on encouraging others to do likewise. Comfortable and well-equipped club rooms are maintained the year round at No. 463 Elmwood Avenue, where lockers, dark-room facilities and the like are always available for the members. Anybody seriously interested in pictorial photography as an art, who desires to improve his prints, is invited to get in touch with the club. C. A. Pierman is president, but during his continued absence from the city, Emil Strub, vice-president, has been functioning, and very efficiently too, as the executive head of the organization. Others officers are Henry W. Schonewolf, vice-president, T. W. Copeland, secretary, and Robert R. McGeorge, treasurer. E. I. McPhail was director of the Seventh Annual Salon and exhibition.

Collection of The Buffalo History Museum

"WHERE IS THE HANDLE TO THIS THING?' "

An appealing infant portrait study by Francis J. Sipprell of the Sipprell Studios. The subject is Anne Elizabeth Schoellkopf, the little daughter of Mr. and Mrs. William G. Schoellkopf, 1275 Delaware Avenue.

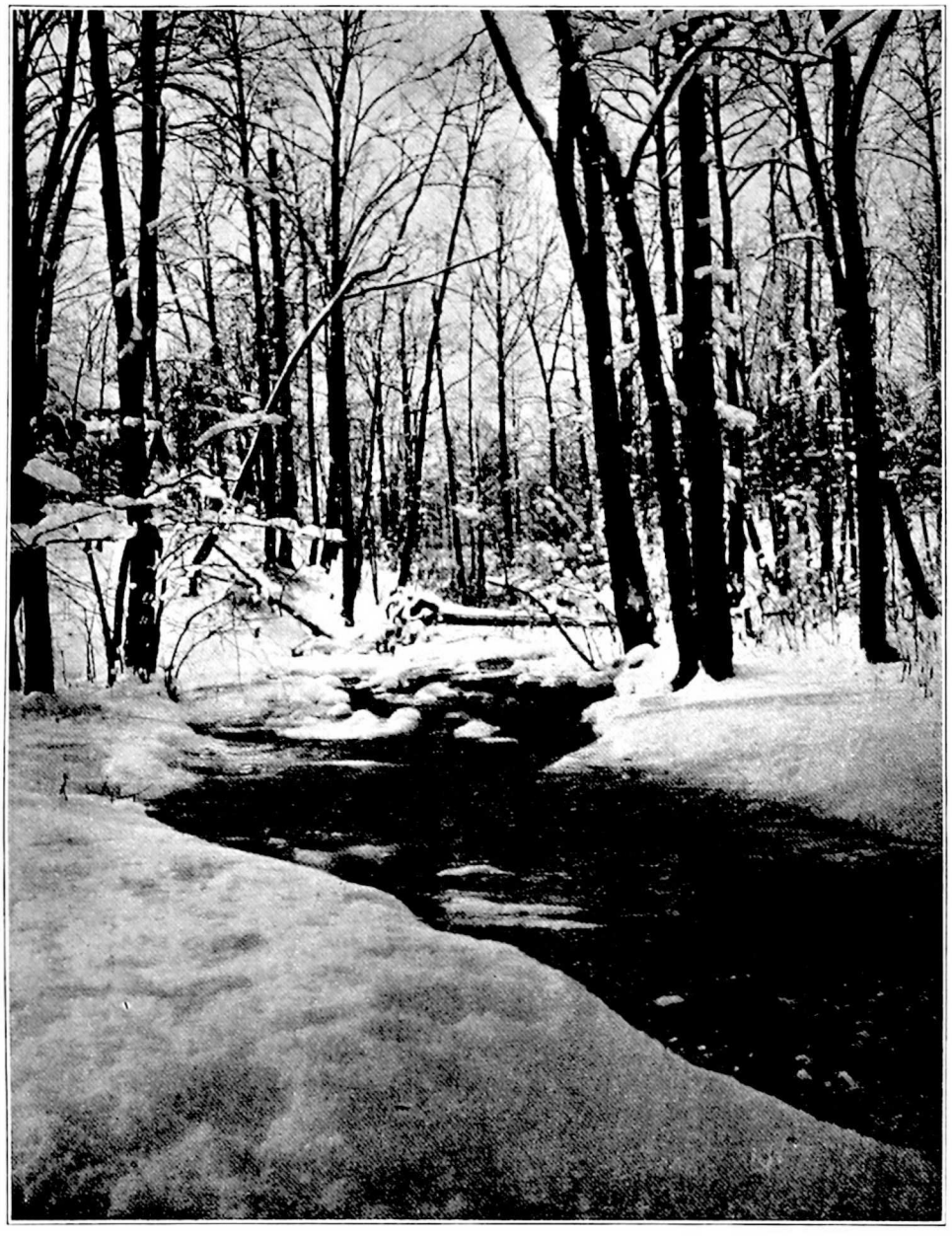
Collection of The Buffalo History Museum



"WINTER GARMENTS"

Every twig has its white drapery of snow

Collection of The Buffalo History Museum



"THE BROOK"

An example of the winter possibilities of the camera

Collection of The Buffalo History Museum

"NOCTURNE"

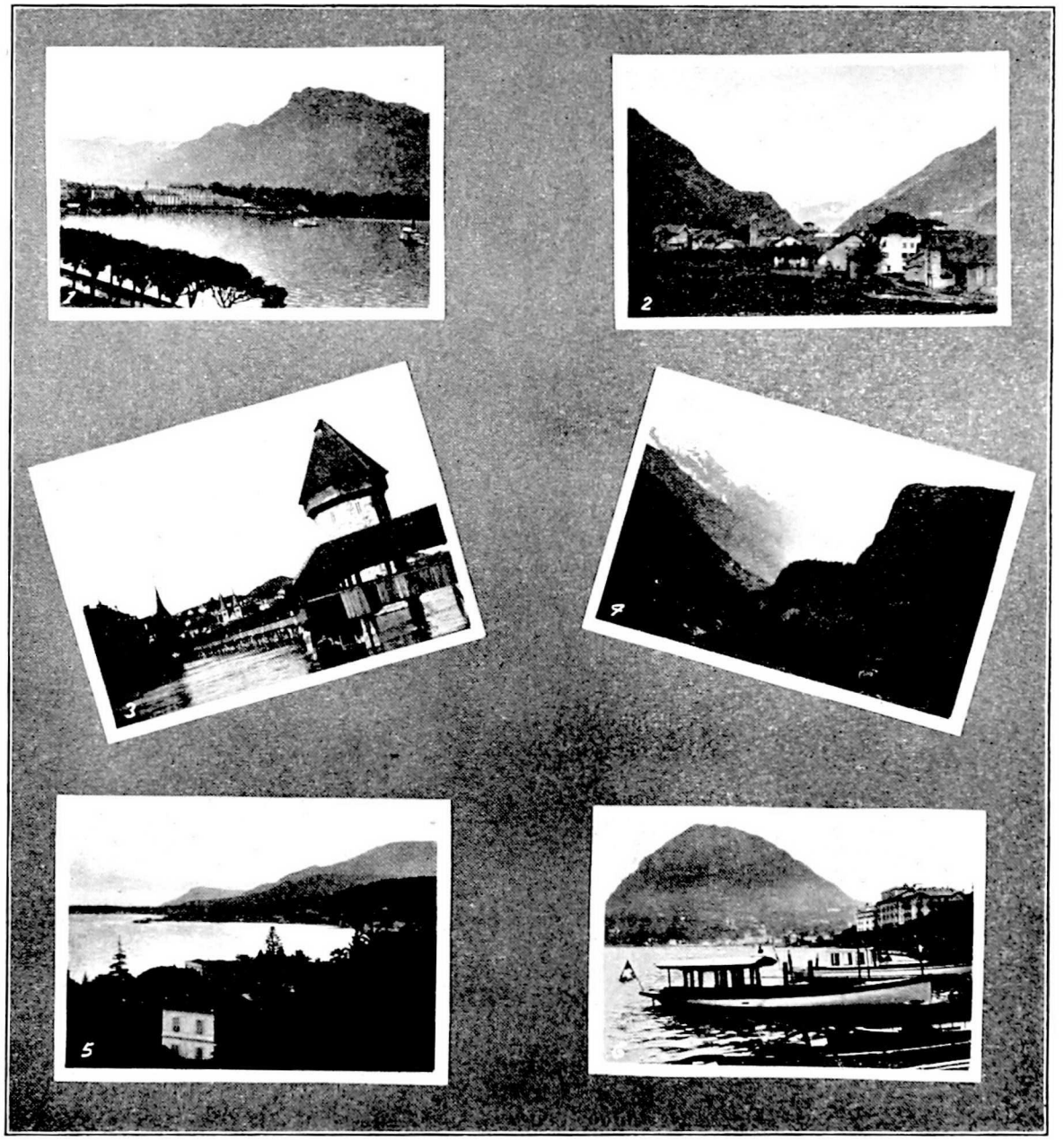
By E. I. McPhail, Buffalo Camera Club

Collection of The Buffalo History Museum

"THE GLORY OF EVE HAS NOT DEPARTED"

(Photographic portrait study by Frederick Pohle)

Collection of The Buffalo History Museum



WITH HOWARD BEACH IN SWITZERLAND

(Beach photos)

Scenes in the land of William Tell. No. 1—Lucerne. No. 2—From the train between Lugano and Lucerne. No. 3—Old Bridge at Lucerne. No. 4—A scene in the Alps. No. 5—Bellagro. No. 6—Waterfront at Lucerne.

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WITH BEACH IN FLORENCE AND CAPRI

(Beach photos)

1—The third bridge over the romantic Arno. 2—In a garden in Capri. 3—The towering shore at Capri. 4—Street scene in Capri. 5—One of the narrow streets of Florence, leading down to the Arno. 6—The blind bard on the bridge.

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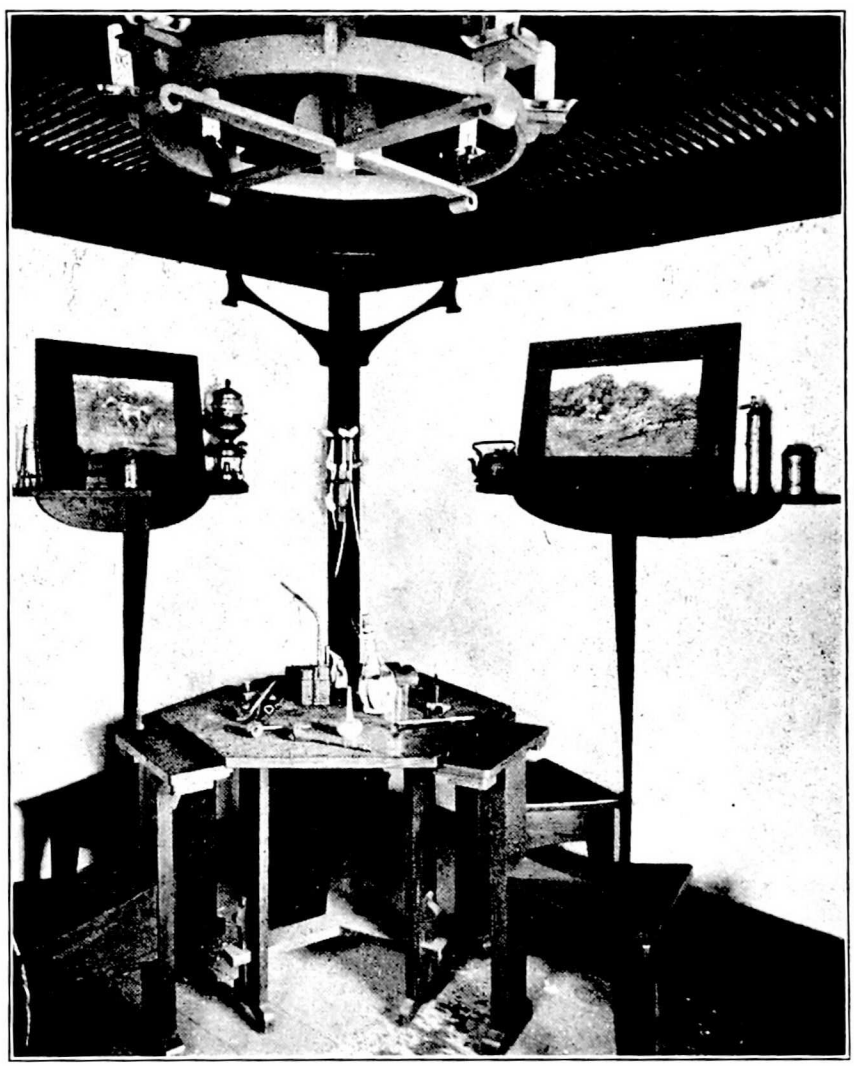

IN THE OLD "MONKS' CLUB"

Some examples of the work of Charles Rohlfs, designer, the originator of what was widely known as the "Mission Style" in furniture

Collection of The Buffalo History Museum

The Teachers' Aid to Budding Talent

By MAY THIRZA CHURCHILL

MAY THIRZA CHURCHILL

(Beach photo)

President of The Women Teachers' Association

THE school teachers' work is not only to give her class a broad, educational foundation, but it is also her privilege to help individual pupils to point their efforts to the accomplishment of some one end in which they show special aptitude. Many who have succeeded as writers of note had their talent discovered and stimulated by a class room teacher; through the encouragement of some teacher who saw a latent talent in a pupil's facile brush or musical ability that stood out against the back ground of other pupils' work, musicians and artists in many lines have come into their own field of success.

Professional people in every line of endeavor have found stimulation and growth in fraternal organization, and every teacher who is actively loyal in her profession affiliates with some educational organization.

The idea of a Women Teachers' Association originated in the fertile mind of Mary A. Ripley, a beloved teacher of old Central High School, and was organized in 1889 with Miss Adelaide Graybiel as president. Of the eighty-six enthusiastic teachers who responded that first year to the call to co-operate on professional lines barely a half dozen are still in active service in the department, but their devotion and loyalty to the institution cannot be surpassed by any of the twelve hundred or more members now on the active membership roll. The primary purpose of the organization has never changed; and, as stated in its constitution, it continues to work toward its objective, "To promote the welfare of the Public Schools; to cultivate the spirit of sympathy and goodwill among the teachers; to improve the character of the work done in the schools; to develop the abilities and resources of individual members; and to create in the community at large a deeper sense of the dignity of the teachers' profession, and the importance of the interests which teachers represent."

Miss Graybiel was the head of the association for two years and was succeeded by Dr. Ida C. Bender. Under her many years of able leadership the association had a vital part in shaping the educational policies of our city. During the initial year of its organization a committee from the association went to Superintendent Crocker asking that some system of physical education be put into the Public School curriculum. The following year Miss Adele Fay was appointed as a supervisor of the Swedish System of Gymnastics, and this branch of education has increased until now many schools have their own gymnasium with a resident teacher, and every school has daily instruction and regular supervision in the physical development of children.

The first summer school work in Buffalo was started by the Women Teachers' Association. For two years this association financed the experiment,

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and teachers gave their services to prove the need and the advantages to the community of this branch of educational help. The report for the summer school of 1926 shows more than thirteen thousand pupils registered in Buffalo's summer schools.

Free kindergartens were just being introduced in Buffalo and one of the early programs of the association was devoted to a discussion of this new educational phase led by Margaret C. Brown.

Before the naming of the first Board of Examiners in 1892, a committee from this body waited upon Mayor Bishop urging that there be at least one woman upon that board. The mayor acceded to their request and named Mrs. Lily Lord Tifft. Other splendid, cultured women of vision have followed Mrs. Tifft—Mrs. Henry Osgood Holland, Miss Sarah Truscutt, Mrs. Bryant Glenny, Mrs. John Wickser, Mrs. Wm. Felton.

The work of this group of teachers in co-operating in the movement for a free public library was so effective that it brought a note of appreciation from the head of that organization.

The creation of a teachers' retirement fund for Buffalo teachers originated in this association. It was instrumental in raising a sum of forty thousand dollars as a nucleus for the fund and helped very materially in securing, in 1896, the passage of an act by the state legislature establishing such a fund. For nearly a quarter of a century this was the only means by which a retired teacher received a small annuity, and it continued to operate until merged with the State Pension Fund.

The Fellowship Committee, of which Miss Sara Hinson was chairman until her death in February, 1926, has always been active in cases of illness and bereavement; and through the Ada Kenyon Memorial Hospital Fund has been able to serve in a very substantial way when hospital care was required. There is also a Teachers' Mutual Benefit Association which originated in this organization and, up to date, has paid out more than one hundred and eighty thousand dollars in benefits.

For five years the association met in rented quarters, but in 1895 the Chapter House was purchased from the Graduates Association and since that time has been the club house for the Women Teachers' Association. Here at 95 Johnson Park many and varied activities are carried on. There have been lectures on art, literature, nature study, story telling, social problems, and music appreciation. Some of the national figures who have spoken here are Dr. Chas. W. Eliot of Harvard, Dr. Frank McMurry of Columbia, Prof. L. H. Bailey of Cornell, Miss Marie L. Shedlock of London, England, Miss Emilie Poulsson of Boston, Dr. Henry H. Goddard, Dr. Edward Howard Griggs, Prof. Richard G. Moulton, Prof. Chas. Zueblin, Dr. Henry Suzzalo and many other leaders in specialized lines, as well as many local speakers who have honored the association with their inspiring messages.

Social and recreational activities, promoting fellowship and understanding, have not been overlooked, for the club house has been a center for card parties, faculty dinners, and dancing lessons as well as classes in French, vocal music, and phonics under teachers of experience and ability in their respective lines.

The Women Teachers' Association has always worked in the finest spirit of loyalty with the head of the Educational Department, for it believes that only with harmony and co-operation can the best be achieved in the work of training all the children of all the people. Through this association teachers have been brought in touch with educational leaders and have caught from them larger, truer visions of their work, better and quicker methods of attaining desired ends that have worked out in practical benefits in individual class rooms. Through this same medium teachers have developed gifts of leadership in the varied activities carried on through the association. Through the influence of this club other teacher organizations for special departments have been formed. This is the common meeting ground where teachers in the different branches of the educational field have the opportunity to know one another socially and professionally and through unity and co-operation have become a vital force in the community.

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THE
BUFFALO ARTISTS' REGISTER

PART II

Who's Who Among the Buffalo Artists

A Brief Record of Facts About Some Representative Exponents of the Various Arts in Buffalo and Vicinity

ARRANGED IN ALPHABETICAL SEQUENCE

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Who's Who Among the Artists

ON this and the pages which follow, an effort is made to set down for the information of those who desire to know them more fully, biographical records of representative artists of Buffalo and vicinity. It is not exhaustive, since the records of many who might be expected to appear have not been available. Every effort has been made, however, to secure the facts relating to the life and work of those who are so honored, and we feel that those who consult these pages may safely rely upon the information given here.

The task of sifting out the gold from the dross has been a formidable one, hampered greatly by the fact that as The Artists' Register is a pioneer enterprise, it has not always been easy to convey to the persons herein mentioned, the precise character of the information desired. If this edition is followed by others, the succeeding volumes are likely to be not only more complete as to the number of artists named, but more complete also in the summaries of the important facts concerning each.

In any case, we believe that it marks a significant forward movement in the happy task of The Arts Journal and its related publications—that of drawing together in a closer fellowship the exponents of each of the arts. Knowing something of one another's work, the artists of the community, will, we feel, develop for one another's efforts a livelier interest and a fuller understanding.

It will be noted that descriptive adjectives are not used. The records are designed to be simple, direct statements of fact, without interpretation or embroidery of any sort. We believe that the facts should speak for themselves and for that reason have put them into the simplest intelligible form. Facts relating to the birth-place, family connections, sources of education, etc., not immediately related to the artist's pronciency, are published for the sake of identification.

ABBOTT, JANE DRAKE

LITERATURE—NOVELS

Home, 60 Berkeley Place, Buffalo; studio, same; vocation, novelist.

Born at Buffalo, July 10, 1880, daughter of Marcus Motier Drake and Mary Ludlow; lived in Buffalo since birth; married to Frank A. Abbott of Buffalo, December 21, 1902; one son, Frank A., Jr., one daughter, Elizabeth Alice; general education, Buffalo public schools, Central High School, Buffalo.

JANE DRAKE ABBOTT

Art education—Cornell University, 1903.

Lectured on Juvenile Literature and directly after woman's suffrage passed on "Citizenship."

Member of Penwomen's League, Scribblers, Alpha Phi, Girl Scouts 1920-24, Chairman Erie County Suffrage Association, 1915.

Wrote and sold juvenile plays, "Lightheart," 1913, March Publishing Co.; "Wondergate," Pennsylvania Publishing Co., 1915; and short stories to current magazines. Books published, "Keineth," 1918; "Larkspur," "High Acres," 1920; "Happy House," "Aprilly," "Red Robin,' "Fidelis," 1923; "Minglestreams," "Laughing Last," "Polly Put the Kettle On," "Barberry Gate," "Juliet Is Twenty,' 1926.

ACKERMAN, WALTER FREDERICK

MUSIC—VIOLIN

Home, 125 Thatcher Avenue, Buffalo; studio, same; vocation, concert violinist and violin instructor.

Born in Buffalo, N. Y., April 1, 1896; home in Buffalo since birth; son of Robert Ackerman and Augusta A. Knop; married, September 14, 1922 to Elizabeth A. Allen of Antwerp, N. Y.

General education—Buffalo public schools; Hutchinson High School.

Art education—The Violin School, Mrs. John Leonard Eckel, director. Has appeared at the American Artists' Club, church musicals, radio concerts and recitals given by The Violin School.

Director of the American Artists Club and various orchestras.

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ADAMS, LEONARD

MUSIC PIANO

Home, 1400 Elmwood Avenue, Buffalo; studio, same; vocation, pianist, organist and instructor.

Born in Buffalo, September 15, 1888, son of Philip Adams and Sophia Margaret Ackerman; married to Ruth Drefs of Buffalo, July 27, 1921; general education, graduate of Public School No. 31; Central High School and private tutors.

Art education—Began study of music at age of ten years, later completed musical education under various teachers, culminating under Raphael Joseffy, New York City, and Wm. H. Sherwood; graduate and associate teacher of Sherwood Music School, Chicago.

Made concert tours as pianist in Canada and Northeastern United States; organist, Third Church of Christ Scientist since 1916; numerous appearances as concert organist, accompanist for Vera Roberts and George Crampton of the Aborn Opera Company; was theater organist, Palace Theatre, Elmwood, Shea's Hippodrome; organist and choir director of Saint Pauls Evangelical and Bethlehem Evangelical Churches, Buffalo; radio and recital appearances with George M. Houck in musical readings; composed piano selections and organ transcriptions.

Member, Musicians' Association of Buffalo; Buffalo Chapter, American Guild of Organists. Founded Leonard Adams' Studio of Musical Arts, 1921.

ADDIS, HELEN ELIZABETH

PAINTING—TEACHER

Home, 86 West Humboldt Parkway, Buffalo; vocation, instructor of art.

Born in Philadelphia, Pa., daughter of John Maklon Addis and Agnes Smith; home in Buffalo since 1923. General education, Manual Arts High School, Los Angeles, Calif., 1922.

Art education—Graduate of Buffalo School of Fine Arts, 1925; two seasons at Berkshire Summer School of Art, Monterey, Mass.

Experience—One year practice teaching at School No. 42; one term as substitute Art teacher at Bennett High School.

ALBRIGHT, BETTY

DANCING—DIRECTION

Home, 730 West Ferry Street, Buffalo; studio, 9 Strand Building, Niagara Falls, N. Y.; vocation, director Glenarden School of Dancing.

Born in Buffalo, 1898; home in Buffalo since birth; general education, Franklin School, Smith College.

Art education — Ellen Becker, Buffalo; Mme. Arriaza and M. Medrane, New York.

Member Garret Club, Buffalo.

ALEXANDER, WILLIAM PRINDLE

NATURAL SCIENCE—EDUCATION

Home, 1046 Elmwood Avenue, Buffalo; studio, Natural Science Society; vocation, entomologist.

Son of Emil E. Alexander and Jeanette Parker, lived in Buffalo since 1920; married to Elsa Mueller of Leipzig, Saxony; one child, Alexandre Emil Alexander.

General education—University of Leipzig, Ph.D., 1905.

Experience—Faculty of Cornell University, Fall 1914—Spring, 1920; Biological Survey work after leaving college until he became associated with Cornell University.

Professor Alexander is in charge of the educational activities of Buffalo Society of Natural Science, and has worked extensively in Botany and Entomology in this country and Europe. Author, "Outdoors in Erie County," published each week by the "Buffalo Evening News"; numerous articles on Natural History and educational problems; contributor to the Lincoln Library in the field of Natural History.

ALLENDORF, BALTZAR

DRAMA—MUSIC

Home, 715 Amherst Street, Buffalo; vocation, acting, singing.

Born in Columbus, Ohio, May 25, 1902, son of Louis A. Allendorf and Bertha West; home in Buffalo since 1916; general education, Lafayette High School.

Art education—University of Buffalo; Mrs. Ruth Ashley Smith, Milton Aborn; Carl Hoenig, Columbus, Ohio.

Appeared as "The Mikado" in "The Mikado," Buffalo Players, 1926; in Trinity Church choir, Columbus, Ohio, six years.

ALMY, FRANCIS

LITERATURE

Home, 427 Delaware Avenue, Buffalo; summer home, North Evans, N. Y.; office, 674 Ellicott Square; avocation, letters.

Born in New Bedford, Mass., November 28, 1858, son of Charles Almy and Mary Cummings; lived in Buffalo since 1883; general education, Harvard A. B., 1879; A. M., 1880.

Appeared in private theatricals occasionally at Studio Club; was Civil Service Commissioner, Buffalo, 1907-1911.

Founder, Saturn Club, 1885; member of Thursday Club, 37 years; chairman, executive committee, Liberal Club, 1891-1902; secretary Harvard Club, 1890-1910; life member, Albright Art Gallery.

ALMY, FREDERIC

LITERATURE—SOCIAL WORK

Home, 427 Delaware Avenue, Buffalo; in summer, North Evans, N. Y.; vocation, Social Work.

Born in New Bedford, Mass., 1858, son of Charles Almy and Mary A. Cummings; home in Buffalo since 1884.

General education—Harvard, A. B., 1880, also Harvard, A. M., 1883; two years Harvard Law School; admitted to the Bar, 1885; practiced law ten years, Buffalo; secretary Buffalo Charity Organization Society, 1894-1921; resigned in 1921.

Poet at dedication Pan American Exposition, Buffalo, 1901; president, National Conference of Social Work, 1917.

Charter Member, Saturn Club, (Dean of Saturn Club, 1904); member Thursday Club, Harvard Club.

Has written papers and made addresses for conferences, clubs, etc.; author of various articles in "The Survey"; joint author of "The Niagara Book,"

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HANNAH E. ANDERSON
(Beach photo)

FREDERICK APEL
(Beach photo)

1893, and of the librettos of the comic operas Trilby, 1895, and Orpheus and Eurydice, 1897.

ANDERSON, MRS. HANNAH E.

MINERAL PAINTING

Home, 187 East Jewett Avenue, Buffalo; studio, same; vocation, teacher in painting china, oils, water colors and pastel designing.

Born in Buffalo, N. Y., daughter of A. Brendel and Margaretta Bullinger; home in Buffalo since birth; married to James Anderson of Buffalo, N. Y.; one son, Chauncey L.; general education in private school.

Art education—Buffalo School of Fine Arts with Mary B. W. Coxe, Edward Dufner, Ernest Fosberry and Mr. Ericsson; design with Paul Schramm, Boston, Mass.; Mrs. Filkins and Mrs. Cherry; china painting, Mrs. A. G. Weber.

Exhibited pictures at Albright Art Gallery; with the William Hengerer Co.; Mineral Painters Exhibits, Thumb Box and Buffalo Society of Artists; illuminated books; paintings on glass.

Active member, Buffalo Society of Mineral Painters; Eastern Star; White Shrine; Guild of Allied Arts, and was a member of San Antonio Art League.

Mrs. Anderson paints lamp shades on glass; abroad 1907 to study and observe art; traveled to Mexico City, March, 1925.

ANDERSON, FRANCES M.

EDUCATION—LANGUAGE

Home, 427 Beard Avenue, Buffalo, N. Y.; vocation, Latin instructor.

Born in Auburn, N. Y., daughter of Thomas B. Anderson and Anna Hefferman; home in Buffalo since 1925; general education, Auburn Academic High School; art education, Syracuse University, A.B.; Columbia University, M.A.

Latin instructor at Tully, N. Y., High School, also at Cato, N. Y., Moravia, N. Y., Hornell, N. Y., instructor at Bennett High School, 1925-26. Examiner of Latin papers in State Education Department, Albany, for the past two years.

Member—New York State Teachers' Association, Buffalo High School Teachers' Association.

ANDRLE, OTTO FRANCIS

STAINED GLASS—DRAMA

Home, 232 Wellington Road, Buffalo; studio, 35-37-39 East Huron Street; vocation, stained glass and fresco artist.

Born in Buffalo, N. Y., January 1, 1869, son of Francis Andrle and Catherine Kugler; home in Buffalo since birth; seven children; general education, public schools, St. Louis School, St. Joseph's Academy.

Art education—Painting, Lars G. Sellstedt; six years' apprenticeship with Florian Feyl, frescoing; studied stained glass painting with L. R. Stacey of England and Ferdinand Riester of France.

Experience—Coached dramatic clubs; leading man with Robert Mantell, Louis James, Frohman's "Prisoner of Zenda;" with E. S. Willard, English actor, and other stage engagements.

Trustee, St. Louis Church building committee, president and manager, St. Louis Dramatic Circle.

Decorated Teck Theatre, Star Theatre and various churches and chapels; now producing the windows for the National Shrine at Lackawanna, N. Y.; St. Brigid's Church, and St. Gerard's Church and Chapel, Cheektowaga.

APEL, FREDERIC HENRY

SCULPTURE

Home, Athol Springs, N. Y.; studio, same; vocation, commercial sculptor.

Born in Buffalo, N. Y., January 29, 1872, son of Frederick A. Apel and Sophia Jopp; home in Buffalo and environs since birth; married to Pearl

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Schoener of Reading, Pa., September, 1920; general education, Buffalo public schools.

Art education — Workshops, private instruction under August Langenbahn and others.

Various commercial portrait and figure models; has worked in steel, wood, clay and other mediums; decorative modelling for public schools, banks, churches, etc.; bust portrait, plaques in high and low relief of Martin Luther for various Buffalo Lutheran churches used in observance of Luther quadricentennial, 1917; model plaque of Pope Leo XIII made for Eaton & Co., of which 15,000 copies were sold; also model plaque of Theodore Roosevelt, a copy of which was much prized by Mr. Roosevelt. Also portraits of McKinley and King Edward.

ANTHONY, MRS. DANA

MINERAL PAINTING

Home, 875 Richmond Avenue, Buffalo; vocation, mineral painting.

Born in Port Stanley, Canada, daughter of Mark Berry and Mary Hough; home in Buffalo for many years; married to Arthur Anthony of Toronto, Ontario; general education, St. Thomas High School.

Art education — Private instruction, Buffalo teachers.

Member Buffalo Society of Mineral Painters.

ARMSTRONG, ROGERS NEWTON

MUSIC—DRAMA

Home, 216 Anderson Place, Buffalo; vocation, insurance.

Born in Buffalo, N. Y., October 12, 1893; son of Charles N. Armstrong and Florence Rogers; home in Buffalo since birth; married to Marjorie McDonald of Buffalo, N. Y., June 18, 1917; one child, Margot; general education, Buffalo public schools, Elmwood School, Masten Park High School, Nichols, University of Pennsylvania, 1914-16.

Appeared as the Lion in "Androcles and the Lion," 1926.

Member—Sons of the American Revolution, Westminster Men's Club.

AURES, VICTOR

DRAWING—PEN AND INK

Home, 28 Phyllis Avenue, Buffalo; studio, 110 Franklin Street; vocation, commercial artist.

Born in Buffalo, March 22, 1894, son of Leonard Aures and Barbara Wanko; home in Buffalo since birth; general education, Buffalo public schools, Buffalo Central High School.

Art education—Buffalo School of Fine Arts, 1912-13, 1920-21; life class, Urquhart Wilcox; portrait painting, Mr. Camp; antique class, life drawing, Florence Bach; design, Bernard Carpenter.

Honors—Scholarship in life drawing under Mr. Wilcox, 1921; Cary Cash Prize, 1921, for design.

Scout Master, Troop 25, Boy Scouts, Knights of the Maccabees, Ojenta Tribe, Woodcraft League.

Examiner in art and sculpture for merit badge for Boy Scouts; makes illustrations for "Scout Magazines," and "Boy Scouts' Handbook."

FLORENCE JULIA BACH

(Beach photo)

AVERY, EDWARD C.

PHOTOGRAPHY

Home, 369 Prospect Avenue, Buffalo; studio, same; vocation, lecturer on Nature; specialist in color enlargements of photographs.

Born in Buffalo, son of John T. Avery and Kate Tappenden; lived in Buffalo since birth; general education, Central High School.

Spent five years lecturing in museums, schools, colleges and clubs, in Chicago, Milwaukee and other cities; in photographic work for the last nine years; exhibited at Buffalo Camera Club; Doubleday, Page & Co. have used his pictures in publications.

Member, Buffalo Society of Natural Sciences, Master Photo Finishers of America.

BACH, FLORENCE JULIA

PAINTING—PORTRAITS

Home, 1110 Elmwood Avenue, Buffalo; studio same; instructor, antique drawing and modelling, School of Fine Arts, Albright Art Gallery.

Born in Buffalo, N. Y., daughter of John Lewis Bach and Julia Spies Bach; home in Buffalo intermittently since birth. General education—Buffalo public school; private instruction (Mme. Farine); School of Speech Arts (Prof. Carl Wachter); University of Buffalo.

Art education—Art Students' League, Buffalo, Art Students' League, New York; Ecole des Beaux Arts, Fontainebleu, France, modelling M. Le Jeune. Honors—Diploma, Sculpture, Ecole des Beaux Arts, Fontainebleu; winner of Buffalo Society of Artists' Fellowship Prize in 1917 and 1922; Member of the Council, Buffalo Society of Artists, 1926; Member Jury of Award, Fellowship Prize, Buffalo Society of Artists Exhibition of 1926; Member of Town Club.

Her painting, "Woman in Blue," bought by Colonel Charles Clifton, president, and presented the Buffalo Fine Arts Academy; "Juliet," purchased by The Buffalo Courier and presented the

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permanent collection, Buffalo Fine Arts Academy; portrait sketch of Mrs. Charles Cary presented by Dr. Cary to the permanent collection, Buffalo Fine Arts Academy.

BACKUS, FREDERIC C.

ARCHITECTURE

Home, 113 Church Street, East Aurora, N. Y.; office, 360 Delaware Avenue, Buffalo; vocation, architect.

Born in Trenton, N. J., September 6, 1899, son of Talcott Backus and Anna Robertson; home in East Aurora since 1920; married to Emily Burrows of Buffalo, 1919; two children; general education, Trenton, N. J. high school; graduate of Cornell University.

Art education—Cornell University, School of Industrial Arts at Trenton, N. J.; studied art at Cooper Union, New York City. Traveled abroad for architectural study.

Experience—In architectural practice for past nineteen years, associated with the following firms: Hobart B. Upjohn, Henry Atterbury Smith, New York City; Bryant Fleming, Edward B. Green & Sons, F. J. and W. A. Kidd, Buffalo, and Associated Buffalo Architects. Under own title produced Nurses' Home, Albion, N. Y.; residences of Dexter Rumsey, Charles Neale, Buffalo; Frederick Goetz, East Aurora, and others.

Organizations—American Institute of Architects, Buffalo Chapter; Buffalo Athletic Club; East Aurora Country Club; East Aurora Planning Commission; Reciprocity Club of Buffalo, also Director of Reciprocity Club.

BACON, EDWIN PHILLIPS

ARCHITECTURE

Home, 120 Fordham Drive, Buffalo; studio, 991-997 Main Street; vocation, architect, Bacon & Lurkey.

Born in Buffalo, N. Y., January 19, 1873, son of Charles E. Bacon and Mary A. Phillips; home in Buffalo since birth; married to Frances C. Green of Buffalo, October 11, 1899; two daughters, Charlotte E., Frances M.; general education, Buffalo public schools, high school.

Art education—Various architectural offices in Buffalo and other cities.

Experience — Ten years constructing architect, supervising for Treasury Department, United States government; with Lansing & Beierl, E. A. Kent, George Cary, Carling & Coxhead; Albert Kahn, Detroit.

Organizations — Masons, Buffalo Consistory, Ismailia Shrine; Buffalo Chapter American Institute of Architects; South Shore Country Club; Buffalo Athletic Club; Veterans Assn. 74th Infantry, N. G. N. Y.

BAGNALL, GEORGE W.

MUSIC—PIANO

Home, 273 Crescent Avenue, Buffalo; studio, same; vocation, teacher of piano.

Born in Boston, Mass., February 18, 1870, son of Thomas Bagnall and Bethiah H. Dyer; home in Buffalo since 1900; married to Julia F. Smith of Corfu, N. Y., August 6, 1891; two daughters, Rosalind and Esther; general education, English High School, Boston, Mass.

DONALD BAIN
(Nussbaumer photo)

Art education — New England Conservatory of Music, Boston; Boston University College of Music; Carl Faelton, piano.

Experience—Concert work; principal of piano department in Nebraska Conservatory of Music; Director of Music in Carleton College, Minnesota; organ recitalist at Elmwood Music Hall for five seasons.

Member American Guild of Organists.

BAIN, DONALD

POETRY

Home, Melton Manor, Buffalo; office, Bramson Building; vocation, law.

Born in Cheltenham, England, January 26, 1867; home in Buffalo since 1891.

Admitted to the Bar of the State of New York 1896 and of the United States in 1897; Assistant United States Attorney, 1900-1910; U. S. Commissioner, 1920-24; general practice in Federal and State Courts; has in addition acted as attorney for the British and Italian governments.

Author of books of poems, "Leaves by the Wayside," "Locusts and Wild Honey," and has contributed poetry and essays to numerous magazines.

BAILEY, CLARISSA M.

LITERATURE—POETRY, SHORT STORIES

Home, Silver Creek, N. Y.; vocation, educator.

Born in Sheridan, N. Y., daughter of George H. Bailey and Emily Brace; home in Silver Creek since birth.

General education — Silver Creek High School, 1890; Fredonia State Normal, 1895; Summer School, Chautauqua.

Organizations—State Secretary, League of American Pen Women, Western New York Auxiliary.

Latest poem published in April, 1926, "Poetic Scroll"; Miss Bailey has written for "The Chicago

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Daily News"; Educational, Sunday School, and agricultural publications such as "Normal Instructor and Primary Plans," "Kindergarten and Primary," Methodist Episcopal publication in Tennessee; "American Agriculturist"; New England Homestead"; "Rural Life," etc.

BAILEY, ESTHER BRYANT

MUSIC—VOCAL

Home, 60 Bedford Avenue, Buffalo; studio, same.

Born in Pittsburgh, Pa., November 8, 1896, daughter of Dr. William Cullen Bryant and Mabel McGrew Bryant; lived in Buffalo since February, 1924. Married September, 1921, to Rolland George Bailey of Oil City, Pa.; one child.

General education—Pittsburgh High School and Hollins College, Hollins, Va. Studied drama and music, vocal, at Hollins College and voice under direction of John Siefert, Pittsburgh. Public appearances at Carnegie Library and various women's clubs in Pittsburgh. Minor part in The Buffalo Players' production of "The Mikado," 1926.

Member, Buffalo Women's City Club.

BALDWIN, FURMAN O.

PHOTOGRAPHY

Home, 195 Herkimer Street, Buffalo; studio, Grant Street and Lafayette Avenue; vocation, photographer.

Born in Philadelphia, Pa., September 2, 1876, son of Rev. E. F. Baldwin and Ella Wheat; married twice; first to Eva M. Glenwood of Chicago, Ill., and Fareedy Naseef of Jerusalem, Palestine; six children, Grace, Ethel, Edward, Eva, Furman, Robert; home in Buffalo since 1913; general education, American University of Beirut, 1900.

Art education—With the American Colony Artists, Jerusalem, Palestine.

BALK, JOSEPH

DESIGNING—CARVING

Home, 24 Camp Street, Buffalo; studio, same; vocation, designer, modeler, carver.

Born in Buffalo, March 26, 1876 son of Michael Balk and Anna Balk; home in Buffalo since birth; general education, Buffalo public schools, Buffalo Normal, 1913.

Experience—Teacher of free hand drawing, modeling and wood carving at Tech High 1913-1915. Bronze memorial tablets and ornamental designs.

Member of Buffalo Arts Club.

BALL, JUANITA

PHOTOGRAPHY—PORTRAIT

Home, 443 Richmond Avenue, Buffalo; studio, 17 West Genesee Street; vocation, photographer.

Born at Williamsport, Pa., September 12, 1896; daughter of Edwin Ball and Alice Headd; home in Buffalo since 1924; general education, high school.

Experience—Pohle Studio; Morrall Studio; Miniature Painting and Porcelain Oils; portraits in oil.

ROSE ELIZABETH BAMPTON

BALLOU, LEVI CHAMBERS

DRAMA—PLAYWRITING

Home, 343 Breckenridge Street, Buffalo; studio, same; vocation, accountant.

Born in Collins, N. Y., April 12, 1894, son of A. E. and Clara Maude Bickle Ballou; home in Buffalo since 1899. General education—Buffalo public schools; Lafayette High School, Palmer Institute of Authorship, Chicago (Correspondence). Actor-manager, De Molay Players, Buffalo.

Awarded the Hoover Trophy, $500 cash prize for best radio play offered by The Drama League of America, February 17, 1926.

BALSER, VALENTINE SPENCER

MUSIC—PIANO

Home, 52 Schuele Avenue, Buffalo; studio, same; vocation, teacher.

Born in Buffalo, November 3, 1984, son of John Balser and Mary Rodgers; lived in Buffalo since birth; married to Alta L. Bremer of Buffalo, April 4, 1917; two daughters, Bernice and Beatrice; general education, Buffalo public schools, high school.

Art education—Studied with George Lowry, William Benbow, Buffalo; H. Mening; Sherwood Music School.

Organist at Salem Reformed Church; musical director Fillmore Theatre.

Organizations—East Gate Lodge No. 980, F. & A. M.; Musicians Association of Buffalo, No. 37; I. O. O. F.

BAMPTON, ROSE ELIZABETH

MUSIC—SOPRANO

Home, 794 South Park Avenue, Buffalo.

Born in Cleveland, Ohio, November 28, 1907, daughter of Samuel Wesley and Henrietta Hunt; lived in Buffalo since 1923; general education, Mas-

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FREDERICK BANN
(Beach photo)

JOSEPHINE WAYS BARNARD

sillon, O., and Buffalo, N. Y., public schools; graduated, South Park High School, 1924.

Art education—Studied piano seven years for musicianship under direction of Helen G. Holland, Massillon, Ohio; voice since 1924 under direction of Seth Clark, and Kathryn McCarthy of Buffalo.

Public appearances — D'Youville College recital, November, 1925, and February, 1926; Arts Club of Buffalo, March, 1926; American Artists Club, April, 1926.

Member, Arts Club of Buffalo; American Artists Club, Buffalo Players, Chromatic Club.

BANN, FREDERIC

LITERATURE—PUBLIC SPEAKING

Home, Center Street, East Aurora, N. Y.; studio, Roycroft Shops; vocation, public speaker; editor of "The Roycrofters."

Born in Stockport, England, February 15, 1873; home in East Aurora since 1999; married to Margaret Osborn of Marple, England, February 13, 1895; one son, Frederick William (killed in action, Hindenburg Line); one daughter Ruth; general education, common school in England.

Art education—Technical School, England; course in correspondence school.

Experience—Came from England directly to Roycroft, began as janitor; began writing in a small way, when his work was noticed by Elbert Hubbard; later on the editorial staff of "The Buffalo Evening News." Wrote also for New York Times, during Arthur Brisbane's illness; has carried on Hubbard publications; wrote the "Advertising Little Journeys," known as the "Elbert Hubbard of a hundred booklets." Mr. Bann has spoken for Buffalo Printing House Craftsmen, East Aurora Kiwanis.

Honors—Certificate of Distinguished Merit for editorials on the Fourth Liberty Loan.

Organizations—Blazing Star Lodge, F. & A. M., East Aurora; Buffalo Printing House Craftsmen; Roycroft Executive Board.

BARNARD, JOSEPHINE W.

PAINTING—LANDSCAPE

Home, 26 Middaugh Street, Brooklyn, N. Y., October to May; studio, Woodstock, Ulster Co., N. Y., May to October; vocation, painter, art teacher.

Born in Buffalo, daughter of Lewis J. Barnard and Harriet W. Paige Barnard; lived in Buffalo until 1912. General education—St. Margaret's School, Buffalo; Pratt Institute, Brooklyn; Teachers' College, New York.

Art education — Studied with Arthur M. Dow, Henry B. Snell, John Carlson.

Pictures exhibited—Academy New York, Pennsylvania Academy, Philadelphia; Brooklyn Museum; Allied Artists of New York; National Association of Women Painters and Sculptors of New York.

At one time treasurer, at present a member of the Executive Board of the National Association of Women Painters, Art Teacher in Barnard Schools, New York City.

BANGERT, LOUIS J.

MUSIC—DIRECTION

Home, 4250 Sierra Vista, San Diego, California; studio, 2170 Fourth Street, San Diego; vocation, teacher of singing.

Born in Angola, N. Y., March 10, 1874, son of Frederick Bangert and Katherine Ley; home in San Diego since 1920; married to Bess Hilton of Syracuse, N. Y., May 8, 1906; general education, Angola High School.

Art education—Graduate Buffalo School of Music, 1896; studied voice with Perley Dunn Aldrich, Philadelphia; George Hamlin, New York City; Max Ulanowsky, Vienna; studied piano with Melvine Bree and Theodore Leschetizky, Vienna; studied theory with Josef Labor, Vienna.

Founder and Conductor, Morning Choral Club; Director of Music Mission, Hills Congregational Church; Organist of Commandery Knights Templar, all in San Diego, Calif.

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ARTHUR KING BARNES

(Beach photo)

MALCOLM LETCHWORTH BARNEY

BARNES, ARTHUR KING

MUSIC—BARITONE

Home, 374 Bryant Street, Buffalo, N. Y.; studio, same; vocation, soloist and vocal teacher.

Born in Buffalo, April 17, 1878, son of William N. Barnes and Jane E. Ttate; home in Buffalo since birth; married to Charlotte G. Mitchell of Buffalo, February 10, 1913; general education, Masten Park High School.

Art education—Conried Opera School of New York City; Mme. Frances Helen Humphrey, Buffalo; Mme. Meysenheym, New York.

Experience—Metropolitan Opera Company in Philadelphia, 1906; Buffalo Orpheus; Buffalo Sangerbund; Rochester Tuesday Musicale; Pittsburgh Symphony Orchestra; baritone soloist, Temple Beth Zion since 1914, also soloist, First Presbyterian Church of Lockport, N. Y., at the present time; baritone, Buffalo Operatic Company.

BARNEY, MARY DARLING

EDUCATION—PUBLIC SPEAKING

Home, 65 Arlington Place, Buffalo; studio, same; vocation, lecturer on current events and books.

Born in Buffalo, daughter of William P. Darling and Adella Letchworth; married to William Grant Barney of Elmira, 1897; one son, Malcolm Letchworth; general education, Buffalo Seminary, graduate.

Art education — Studied with Arthur Foote in Boston; one summer in Europe.

Experience—Eleven years of current events lecturing to Buffalo women, appearing in Cleveland, Ohio; Geneva, Auburn, Elmira, Corning, Dansville, Hornell, Medina, and Niagara Falls, N. Y.; taught in Livingston Park Seminary, Rochester, N. Y.; spent seven years in Arizona, the Carolinas, Canada and Northern New York; published fortnightly talks on events and books for four years. Mrs. Barney gives a "Christmas Book Talk," and a "Spring Book Talk," every year in Buffalo, Cleveland, Ohio, and other nearby cities.

Member of The Buffalo Seminary Graduates' Association, The Scribblers, Zonta Club program committee, past president of Letchworth Park Memorial Association; Play Reading Commitee Graduates' Association.

BARNEY, MALCOLM LETCHWORTH

DRAMA—ACTING

Home, 65 Arlington Place, Buffalo; vocation, business publicity.

Born in Buffalo, N. Y., April 8, 1898, son of William Grant Barney and Mary Darling Barney; home in Buffalo, intermittently since birth.

Education — Buffalo public schools; Lafayette High School, 1916; attended Cornell University, Class of 1922, but after discharge from United States Army, did not return for graduation.

Appeared in Buffalo Players' productions of "Mrs. Bumpstead-Leigh," "Captain Applejack," "The Torch-Bearers," "Anna Christie," "Seven Keys to Baldpate," "The Missing Man," "The Queen's Enemies," "Tents of the Arabs," "Dulcy," "Sherlock Holmes," and "The Thief."

President Unity Club, First Unitarian Church, 1919; Board of Directors, The Buffalo Players, 1924, 1925, 1926; member Greater Buffalo Advertising Club.

BARTELS, ANNA D'ARCY

PAINTING

Home, 172 North Park Avenue, Buffalo; studio, same; vocation, painting.

Born in Buffalo, daughter of Daniel D'Arcy and Elizabeth Desmond; home in Buffalo since birth; married to Edward Bartels of Buffalo, June 30, 1925; general education, graduate of Holy Angels Academy.

Art education—Certificate from D'Youville Art Studios, 1916; B. A., D'Youville College, 1916; at-

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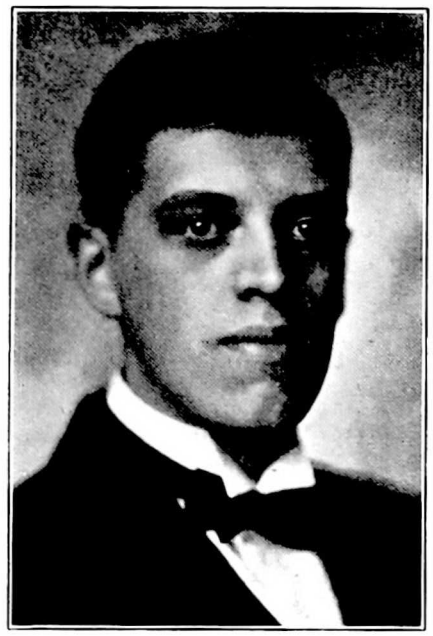

HAROLD M. BAUMLER
(Beach photo)

RUDOLPH BAUMLER
(Beach photo)

tended Fine Arts Academy, special classes, for several years.

Experience—Supervisor drawing, Dunkirk, N. Y., High School; Buffalo Public and High School; has exhibited with private collections; has done illustrating for commercial advertising for the Buffalo department stores; maintained gift studio at 168 Norwood Avenue for two years.

Member Buffalo Society of Artists.

BARTHOLOMEW, FRANKLIN WILLIAM

MUSIC—VIOLIN

Home, 2346 Seneca Street, Buffalo; studio, same; vocation, violinist.

Born in Buffalo, N. Y., July 3, 1894; son of George William Bartholomew and Elizabeth Schlehr; home in Buffalo since childhood; one daughter, Betty; general education, Masten Park High School, 1909.

Art education—Private instruction under George Koepping.

Experience — Various appearances in orchestra and solos.

Member Musicians' Federal Club.

BAUER, FREDERICK WILLIAM

PAINTING—POSTERS

Home, 537 Plymouth Avenue, Buffalo; studio, 431 Pearl Street; vocation, commercial artist.

Born in Buffalo, August 26, 1890, son of George Bauer and Augusta Luedtke; lived in Buffalo since birth; married to Mabel C. Walter of Buffalo, September 9, 1921; general education, Buffalo Public Schools, Masten Park High School.

Art education—Buffalo School of Fine Arts, 1910-11; also studied with Bernard Carpenter.

Member Highland Lodge, F. & A. M.

BAUMLER, HAROLD MICHAEL

MUSIC—DRUMS

Home, 38 Rawlins Avenue, Buffalo; studio, same; vocation, teacher.

Born in Buffalo, son of Rudolph Baumler and Barbara Reil; home in Buffalo since birth; general education, Buffalo schools, Masten Park High School, 1923; University of Buffalo, LL.B., 1926.

Art education—Drums, Henry Baker; John Lund, Herman Shultz, piano.

Experience—With Vincent Lopez Orchestra at Hotel Statler; Elmwood Theatre; Buffalo Symphony Orchestra.

Organizations—Elmwood Theatre Orchestra; Buffalo Musicians' Association; F. & A. M.; Eastern Star and Blackstone Society.

BAUMLER, RUDOLPH

MUSIC—TROMBONE

Home, 38 Rawlins Avenue, Buffalo; studio, same; vocation, teaching.

Born in Buffalo, son of John Baumler and Elizabeth Scheu; home in Buffalo since birth; married to Barbara Reil of Frischolz; one son.

Art education—John Lund.

Experience—First trombone, Buffalo Symphony Orchestra; Lafayette Theatre Orchestra.

Organizations—Buffalo Symphony Orchestra; Musicians Association; Concordia Lodge No. 153, F. & A. M.; Eastern Star; Buffalo Consistory; Ismailia Temple; Elks No. 23; Orioles No. 1.

BAUM, EDNA

MUSIC—PIANO

Home, 155 Winslow Avenue, Buffalo; studio, same; vocation, piano teacher.

Born in Buffalo, daughter of William Baum and Sophia Geuer; home in Buffalo since birth; general education, Masten Park High School, 1910.

Art education—Mr. Cornelle, William J. Gomph, Mary Howard; teachers course, Miss Thomas, Miss Kiefer, harmony.

Played for Eastern Star, Central Park M. E. Church, Shea's Theatre and Twentieth Century Club.

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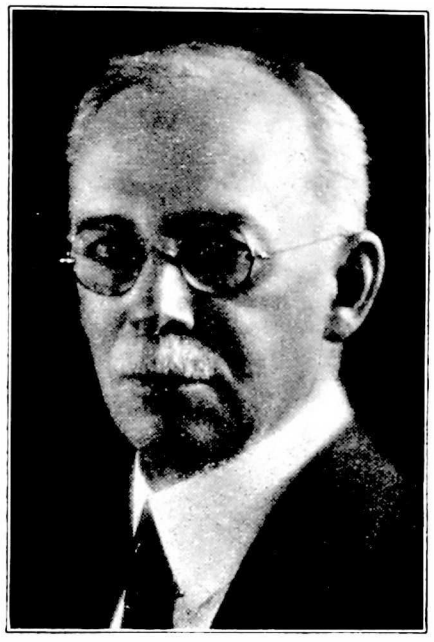
DR. J. WRIGHT BEACH
(Beach photo)



HOWARD DWIGHT BEACH
(Beach photo)

BAUM, ESTHER C.

MUSIC—PIANO

Home, 155 Winslow Avenue, Buffalo; studio, same; vocation, teacher of piano.

Born in Buffalo, daughter of W. Baum and Sophia Geuer; home in Buffalo since birth; general education, Buffalo Public Schools, Central High School.

Art education—Mr. Cornell, Mary Howard, Miss Kiefer, harmony.

Experience—Private recitals.

BAXTER, WILLIAM A.

PAINTING—DRAWING

Home, 95 Euclid Avenue, Kenmore, N. Y.; studio, Bennett High School; vocation, instructor of Mechanical Drawing.

Born in Buffalo, son of William Baxter and Elizabeth Derringer; lived in Buffalo since birth; married to Edna Dempson of Buffalo, September 16, 1911; general education, Buffalo Public Schools; graduate of Buffalo Technical High School.

Art education—State Normal School of Buffalo, University of Buffalo.

School instructor, eight years; nine years industrial experience.

Member, Buffalo High School Teachers' Association, New York State Teachers' Association, Night School Teachers' Association, Buffalo School Masters' Association.

BEACH, HOWARD DWIGHT

PHOTOGRAPHY—PORTRAITS

Home, 467 Virginia Street, Buffalo; studio, 469 Virginia Street; vocation, photographer.

Born in New Britain, Conn., March 21, 1867, son of J. O. Beach and Caroline L. Dyson; home in Buffalo since 1884; married June 23, 1892 to Catherine M. Lobstein of Buffalo; one daughter, Margaret C. Beach. General education, New Britain public schools, Bryant and Strattons, Buffalo School of Speech Arts; (private tutor) John Rummell; studied art abroad, 1925.

Twice president of Buffalo Photographers' Society; lectured two seasons at the summer school, Photographers' Association of America, 1922-23; elected vice-president Buffalo Society of Artists, 1926; President Professional Photographers' Society of New York State, 1911; President Photographers' Association of America, 1921; Member Buffalo Society of Artists since 1890, and member of the Selection Committee since 1920; member Buffalo Fine Arts Academy since 1910; charter member, Guild of Allied Arts.

Buffalo Society of Artists' exhibitions, honorable mention, 1921—1924—1926; Photographic Prize award, gold medal Photographers' Association, Indianapolis, 1907; one-man exhibit in Toledo Art Gallery, 1923; twenty paintings.

Reader of Shakespeare and other poetry. Lectures and criticizes Photographic Art. Frequently acts as judge at conventions, and as art critic. Cash award from Virginia Society of Photographers, 1909.

BEACH, J. WRIGHT

LITERATURE—POETRY

Home, 147 North Street, Buffalo; vocation, dentistry.

Born in Albany, N. Y., December 17, 1866, son of William Beach and Sarah King; home in Buffalo since 1890; married to Lena Edith Stebbins of Canandaigua, N. Y., 1889.

General education—Starkey Seminary; Palmer Institute; University of Buffalo, Dentistry Department.

Verses published by "Buffalo Evening News"; "Buffalo Express," dental journals, and "The Arts Journal."

Honors—Holds Chair of Ethics and Economics at University of Buffalo, dentistry department; Past Master of Ancient Landmarks Lodge, F. & A. M.; Sir Knight of Hugh de Payens Commandery, Knights Templar; member Buffalo Consistory.

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Organizations—Founder and president, Preparedness League of American Dentists; member of Buffalo Dental Association, eighth district; Dental Society of New York State; American Dental Association; member of Rotary Club.

Grand Representative of the Grand Lodge of Missouri, F. & A. M., 1924-1926.

BEACH, MARGARET CAROLINE

MUSIC—PIANO

Home, 469 Virginia Street, Buffalo; studio, same; vocation, photographic studio assistant.

Born in Buffalo, N. Y., February 27, 1899, daughter of Howard D. Beach and Catharine M. Lobstein; home in Buffalo since birth; general education, Buffalo Public Schools, Hutchinson High School, 1919.

Art education—St. Margarets, 1908-14; two years Franklin School, 1915-17; studied piano with Professor de Zelinski for two years, 1907-09; studied piano with Mrs. Frank Davidson from 1909 to the present time; dancing, three years with Miss Helen Curtin.

Experience—Taught private lessons in piano, two years; gave first public recital 1917 at the First Congregational Church; played in numerous recitals.

Member, Buffalo Society of Artists; Chromatic Club, Student Member; Buffalo Symphony Orchestra; Buffalo Players.

BEALS, GRACE ROMNEY

PAINTING—LANDSCAPE

Home, 196 North Street, Buffalo; studio, same; vocation, painting, oils.

Born in Buffalo, N. Y., daughter of Edward Preble Beals and Mary Lorenz; home in Buffalo since birth; general education, Mrs. Hoffman's private school and Buffalo Seminary.

Art education — Buffalo Art Students League, Frank Du Mond, John Carlson, John Bentley.

Experience—Served on Jury of Buffalo Society of Artists, six years, 1916-24; recording secretary, 1924-1926; chairman of Art Committee, Buffalo Arts Club; 3rd vice-president Arts Club.

Exhibited first with the Society of Artists in 1902 and has shown every year since; received honorable mention on "Gloucester," 1910; "Spring," 1912; "The Willows," 1922; "October," 1923; "A Quiet Spot," 1924; "Summer Time," 1925; exhibited at Springfield Art League, Springfield, Mass., 1924-25; exhibited with the Art Alliance of America in the Art Centre, 65 East 56th Street, New York City, April, 1925.

Organizations—D. A. R., Federation of Arts, Washington; Art Aliance of America, New York; Buffalo Society of Artists, Arts Club, Guild of Allied Arts, Pen Women's League.

BECK, HORTENSE ROCHEVOT

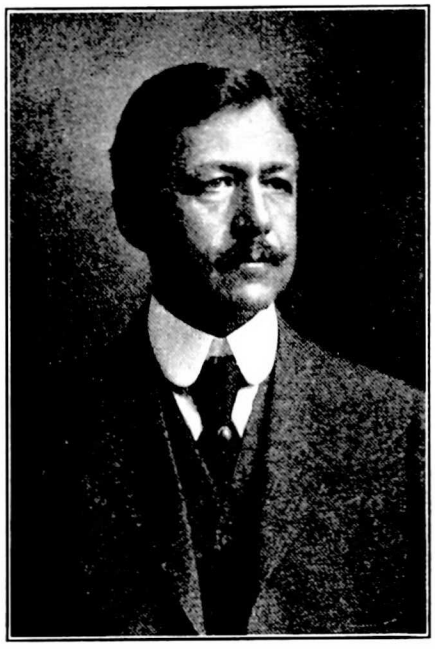
MUSIC—PIANO, VIOLIN

Home, 145 Wellington Road, Buffalo; studio, same; vocation, teacher of piano, violin.

Born in Buffalo, daughter of William Beck and Eleanor Rochevot; home in Buffalo since birth; general education, Gowanda, N. Y. Grammar School.

Art education—Violin, piano and musicianship, studied with Buffalo teachers and at present with Gustave Tinlot, violin, and Miss E. Klinzing, piano, at Eastman School of Music, Rochester, N. Y.

Broadcast from WGR, 1925; private recital for pupils Easter week, 1926.



RAPHAEL BECK

BECK, RAPHAEL

PAINTING—MURALS AND PORTRAITS

Home, Lockport, N. Y.; studio, 52 West Chippewa Street, Buffalo; vocation, painting murals and portraits.

Born in Pennsylvania, lived in Lockport for many years.

Art education—Munich Art Academy. Landscape under Paul Weber; later in Paris Academe Juliene.

Sixteen hexagonal panels in Buffalo Consistory; murals in Elks Club Rooms, Buffalo, recently razed; numerous portraits; prizes for official designs for three international expositions—Pan-American, Buffalo; Louisiana Purchase, St. Louis, and Lewis and Clark, Portland.

Member Buffalo Society of Artists.

BECKER, EDITH L.

MUSIC—PIANO

Home, 3214 Main Street, Buffalo; studio, same; vocation, teacher of piano, organist and choir director.

Born in Colden, N. Y., 1882, daughter of Arthur L. Siddons and Ida Janeson; home in Buffalo since 1901; married to George Becker of Buffalo, 1906; general education, Masten Park High School.

Art education—George Bagnall, piano; organ, Mrs. Bagnall.

Organist, Central Church of Christ.

Member, American Guild of Organists, National Association of Organists.

BECKER, ERMA HENRIETTA

MUSIC—PIANO

Home, 280 Colvin Avenue, Buffalo; studio, same; vocation, music.

Born in Buffalo, daughter of H. W. Becker and Caroline Duerr; lived in Buffalo since birth; general education, Lafayette High School, 1920.

Art education—Mrs. Hubert Chester, Buffalo; Dr. Tadeucz Raczynski of Berlin; Conservatory Course

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ELLEN BECKER

MRS. JOHN F. BECKERT
(Beach photo)

in Sherwood Music School, Chicago, Ill., and harmony and theory with William Benbow, Buffalo.

Member of Chromatic Club.

BECKER, ELLEN

INTERPRETIVE DANCING

Home, 563 Humboldt Parkway, Buffalo; studio, Ellen Becker School of Dancing, 477 Elmwood Avenue; vocation, teaching dancing.

Born in Buffalo, daughter of Joseph Becker and Elizabeth Panser; home in Buffalo intermittently since birth. General education, public school and private tutors.

Art education—Teaching course in dancing under Louise De Laney at Twentieth Century Club, Buffalo, 1913-14. One of the first five dormitory students at the Denishawn School, Los Angeles, 1915, three years of close professional association with Miss Ruth St. Denis and Mr. Ted Shawn. Delsarte teacher, Mme. Richard Hovey. Summer of 1922, Mariarden, Peterboro, N. H. Summer of 1923 abroad.

In 1916 toured United States, dancing professionally with Miss St. Denis and Mr. Shawn. Fall of 1916 gave first dance recital at Twentieth Century Club, Buffalo—annually thereafter; one week dance engagement at old Knickerbocker Hotel, New York City. In 1917-1918—engaged by Ruth St. Denis and Ted Shawn as teacher at their Los Angeles School and made one of the faculty, assisted in all theatrical events, produced May Day Dance program—Maryland Hotel, Pasadena; gave dance program in Italian Gardens of Mr. and Mrs. Prentiss, Pasadena, California; one week dance engagement at Baron Long's, Los Angeles; doubled for cinema stars in Hollywood, where pictures called for dancing; vaudeville tour in "Dancing Girl of Delhi"; 1918-1926, established Ellen Becker School in Buffalo at Twentieth Century Club, and continued there for six years; on account of fire was forced to vacate, locating at present address.

Danced several engagements at Hippodrome Theatre, Buffalo, also gave dance recitals at Buffalo Playhouse; created dances for play "Persian Pup-pets," given at Twentieth Century Club; directed all the dancing for "Community Festivals" given in Buffalo; danced the part of "Imagination" in Percy McKaye's "Will of Song;" appeared with pupils in dance programs on Chromatic Club program at Twentieth Century Club; produced dance drama, "Parable of the Ants and Grasshoppers" for Bankers' Convention, Statler Hotel, Buffalo; dance programs arranged for the Garret Club, also for private gardens of Mrs. Charles Goodyear.

BECKER, KATHERINE M.

MUSIC—PIANO

Home, 146 Auburn Avenue, Buffalo; studio, same; vocation, teacher of piano.

Born in Erie, Pa., February 28, 1891, daughter of John P. Becker and Mary Schaeffer; lived in Buffalo since 1902; general education, graduate of Lafayette High School.

Art education—Buffalo School of Music under Mrs. McLeod, nine years; harmony one year with Leon Trick; two years with Mary Howard; four months in New York City with Ernest Hutcheson.

Member of Chromatic Club.

BECKERT, MILDRED NOURSE

MUSIC—VOICE

Home, 27 Clarendon Place, Buffalo; studio, same; vocation, vocalist.

Born in Buffalo, September 18, 1888, daughter of Pliny E. D. Washburn and Mary Rebecca Nourse; married June 17, 1908, to John Beckert, Sandusky, Ohio; lived in Buffalo since birth; children, John Edward, Jean Mildred; general education, Buffalo public schools; Lafayette High School, 1907.

Art education — Edward R. Myer; coached by Ellsworth Sliker, Easton, Pa., and Mme. Zeigler, New York; Buffalo with Edward Myer; directed choir of girls, Easton, Pa.; driector volunteer choir, Chapel at Bird and Elmwood; was soloist with Schubert choir, Easton, Pa., two years;

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BESSIE BELLANCA
(Beach photo)

WILLIAM BENBOW
(Beach photo)

sang over WGR 1925-26, under Lester Erlenbach's direction; soloist of Trinity Episcopal Church, Easton, Pa., 1913-16; chairman of Music Department of Fine Arts, Western Federation of Women's Clubs, also New York State Federation of Women's Clubs; president, Junior McAll, member D.A.R. and Society of New England Women; member Choral Club and St. John's Episcopal Church, Buffalo Players and Town Club.

BELDEN, LOUISE F.

EDUCATION—ENGLISH

Home, 75 North Park Avenue, Buffalo; vocation, English Instructor, Bennett High School.

Born at Fredonia, N. Y., daughter of Bert Belden and Marion Scott; home in Buffalo since 1923; general education, public schools, Fredonia Normal High School.

Art education—Cornell University, Ithaca, B. A. degree; graduate work at Columbia University, New York City.

Experience — English Instructor, Lima High School; Middleport High School; Kenmore High School, and for the past year instructor in English at the Bennett High School, Buffalo.

Honors—University of State of New York scholarship, Phi Beta Kappa and Alpha Phi, Cornell.

Member, New York State Teachers' Association, Buffalo High School Teachers' Association and National Education Association.

BELLANCA, BESSIE

MUSIC—IMPRESARIA

Home, 109 14th Street, Buffalo, N. Y.; office, 196 Delaware Avenue; vocation, florist.

Born in Valledolmo, Sicily, daughter of Alfonso Bellanca and Maria Paula; general education, Miss Nardin's Academy and Holy Angels Academy, Buffalo, N. Y.

Art education — Professor Carpenter at Holy Angels Academy.

Experience—Miss Bellanca introduced the following artists to Buffalo: Maria Jeritza, Feodor Chaliapin, Beniamino Gigli, Roland Hayes, Isa Kremer, Russian Grand Opera Company, Ukrainian National Chorus, Claudia Muzio and Toscha Seidel; also conducted concerts for the following artists: Efrem Zimbalist, Vladimir De Pachmann, Boston Symphony Orchestra, San Carlo Grand Opera Company, Sergei Rachmaninoff, Fritz Kreisler, Geraldine Farrar, Anna Pavlowa, Amelita Galli-Curci, Mischa Elman, Martinelli, Frieda Hemple, Schumann Heink and New York Philharmonic.

BENBOW, WILLIAM

MUSIC—ORGAN

Home, 227 Anderson Place, Buffalo; studio, same; vocation, organist, teacher, conductor.

Born in Columbis, Ohio, July 28, 1865, son of David J. and Leah Benbow; lived in Buffalo since May, 1913; married to Josephine C. Fry of Reading, Pa., October 16, 1888; one son, two daughters.

General education—Columbus High School and one term in Ohio State University.

Art education—Organ, piano, musical theory, Herman Ebeling, Columbus, Ohio; Dr. William W. Gilchrist, Philadelphia; Abercombie Organ School, Liverpool, England.

Experience—Various organ recitals, organist Wesley M. E. Church and St. Paul's P. E. Church, Columbus; Trinity Lutheran Church, Reading, Pa.; Westminster Presbyterian Church, Buffalo.

Honors—Fellow of the American Gould of Organists; ex-secretary and now vice-president, Music Teachers' National Association; ex-dean Buffalo Chapter A. G. O.; conductor, Mendelssohn Club, Reading, Pa.; now conductor Choral Club of Buffalo.

BELLINGER, GENEVA OSBORNE

EDUCATION—LANGUAGE

Home, 51 Grove Street, Tonawanda, N. Y.; vocation, teacher of Latin, Lafayette High School.

Born in Tonawanda, N. Y., daughter of Arlington A. Bellinger and Augusta Osborne; lived in Tona-

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RUBY STAMP BENEDICT
(Beach photo)

wanda since birth; general education, public schools, Tonawanda High School.

Art education—Mt. Holyoke College, Mt. Holyoke, Mass., 1909.

Experience — Taught in the Tonawanda High School, twelve years; taught in Lafayette High School the past four years.

Member of the College Club.

BENEDICT, RUBY STAMP

MUSIC—VOICE

Home, 215 Shirley Avenue, Buffalo; vocation, Associate Editor, Buffalo Arts Journal.

Born in Colorado Springs, Colo., daughter of Christopher W. Stamp and Blanche E. Adams; home in Buffalo since 1918; married to Earle D. Benedict of Churchville, N. Y., October 12, 1915; one daughter, Blanche Emily; general education, public schools of various states; graduate A. M., Chesbrough Seminary, Rochester, N. Y., 1912; Teachers Training, Pittsford, N. Y.

Art education—Sight reading, Mrs. Best, Rochester; Margaret Griffith, Buffalo; choral work, Adele Harmon, Rochester; voice under Elizabeth Bancroft; voice and harmony at the Rochester Conservatory of Music; piano, Evelyn Skroder and Victoria Boissevain, Buffalo; now studying with Seth Clark.

Experience—Choir and duet work, Rochester, N. Y.; various recitals; soprano soloist in evangelistic campaigns throughout United States and Canada; at present member of choir, Asbury Delaware Methodist Church, Buffalo; grade teacher, Spencerport, N. Y.

Member Chesbrough Alumni Association and Glee Club.

BENNETT, MISS M. AGATHA

MUSIC—ORGAN

Home, 258 LaSalle Street, Buffalo; studio, same; vocation, organist St. Andrew's Episcopal Church.

Born in Birmingham, England, 1877, daughter of Benjamin H. Bennett and Clara Bradstock; general education, St. Margarets, Buffalo; Church of England College for Girls, Birmingham, England.

Art education—Studied organ with Andrew Webster; piano with John Lund, Samuel Gilbert, Horton Corbett.

Experience—St. John's Episcopal Church, Buffalo, All Saint's Episcopal Church.

Honors—Degree of Associate, American Guild of Organists.

Member, American Guild of Organists, Registrar Buffalo Chapter, Zonta Club organist.

BERRY, STEPHEN R.

ARCHITECTURE

Home, 445 Breckenridge Avenue, Buffalo; studio, same; vocation, architect.

Born in Geneseo, N. Y., November 12, 1860, son of Alengo Berry and Sylvia Spoor; home in Buffalo since 1886; married to Grace Katherine Higgins of Buffalo, February 16, 1916; general education, Normal School, Geneseo, N. Y.

Art education—Architecture in Rochester, studied in various offices.

Designed two theatres in Peru, Indiana, also a High School, and in Buffalo and environs various residences and business buildings.

BERTLING, WALTER E.

PHOTOGRAPHY—DESIGN

Home, 52 Radcliffe Road; studio, same; vocation, secretary and treasurer, William J. Crawford Co.

Born at Buffalo, 1873, son of John Bertling and Emily Pfitzer; home in Buffalo since birth; married 1924 to Ivy M. Sands of Buffalo; general education, Old Central High School.

Experience—Exhibitions of Photography, Boston, Pittsburgh, Chicago, Buffalo and Toronto.

Honors—Awarded Gold Medal at Budapest, International Photographic Exhibition in 1910; Silver Medal, Toronto Exhibition, 1912.

Member Buffalo Society of Artists.

BEUCHAT, CLEMENT

PAINTING—DRAWING

Home, 250 Villa Avenue, Buffalo; studio, 418 Genesee Building; vocation, commercial art, Beuchat and O'Neil.

Born in Buffalo, N. Y., married to Edith Laing of Buffalo, 1922; general education, Buffalo public schools.

Art education—Art Students League, Buffalo; Ernest Fosbury and Miss Coxe.

Experience—Formerly with Dietrich studio; general commercial art; instructor in life drawing at Technical High School.

BINGHAM, ROBERT WARWICK

ARCHAELOGY—ARMOR

Home, 48 Covington Road, Buffalo, N. Y.; office, Buffalo Historical Society Building, Delaware Park; vocation, curator, Buffalo Historical Society.

Born, September 24, 1880; married to Mabel Burrows, July 10, 1905; one son, Robert Burrows Bingham.

Organizations—Buffalo Historical Society; American Museums Association; New York State Archaeological Society; American Numismatic Society; New York State Historical Society; Armor and Arms Club.

Collection of The Buffalo History Museum

CHARLES C. BIGELOW

BIGELOW, CHARLES CHASE

PAINTING

Home, 477 West Ferry Street, Buffalo; studio, 35 West Eagle Street; vocation, illustrator, decorator and commercial artist.

Born in Buffalo, New York, February 20, 1891, son of Charles Decatur Bigelow and Jennie Vaughan Pool; home in Buffalo since birth; married to Leona Adeline Wadsworth of Brooklyn, N. Y., November 4, 1925; general education, Buffalo Normal School, Lafayette High School, 1909.

Art education—Drawing classes at Lafayette; Art Students' League, Buffalo, under Ernest Fosbury; Fine Arts College, Syracuse University, one and a half years; Fine Arts School, Albright Art Gallery, under Urquhart Wilcox.

Exhibited decorative designs, Society of Artists, Buffalo, 1915; "The Three Wise Men," Pennsylvania Academy of Fine Arts, Philadelphia, 1922; same, Arts Club of Buffalo Exhibition, spring 1925; fiction illustrations, Society of Artists Exhibiton 1923; numerous fiction illustrations, in Illustrated Sunday Magazine, Everybody's, Delineator, Designer, Scribner's; associated with William C. Francis in ceiling decoration of Fidelity Branch Bank in Genesee Building, also assisted in decoration of Buffalo Consistory and Elks Club, for T. H. McElvein & Son.

President, Arts Club of Buffalo, 1926; member Sigma Nu Fraternity.

BINDER, IRWIN SMITHSON

MUSIC—ORGAN

Home, 472 Auburn Avenue, Buffalo, N. Y.; studio, same; vocation, teacher of piano, voice and organ.

Born in Pennsburg, Pa., 1885; son of John Mueller Binder and Elizabeth Smithson; home in Buffalo since 1906; married to Blanche Zeizler of Philadelphia, 1906; general education, High School Philadelphia, 1898; Temple College, Philadelphia, 1900; Drexel Institute, Philadelphia.

Art education—Graduate, Mozart Conservatory of Music, 1903-1908; R. Noelsch of Philadelphia, Pa., singing with Webb of New York City; stage course with Edwin Forest, Dramatic Art School of Philadelphia, Pa.; studied theory and organ with William J. Gomph, Emil Kenchenand, William Benbow, Buffalo; special courses from Dr. Hugh Clark of Pennsylvania, Henry N. Allen of Philadelphia.

City Organist of Buffalo 1922-24; organist Plymouth M. E. Church, Buffalo, 1920-24; organist Zion Reformed Church, Buffalo, 1916-1920; organist for many Masonic Lodges in Buffalo; recitals under John Lund, Elmwood Music Hall.

Member of American Guild of Organists; Musicians Association of Buffalo.

Author of "Music in the Making," "Lure of the Hills," and other poems. Author of two plays "Man's Way and Woman's," and "Almost a Hero.'

BISHOP, KATHRYN JEANETTE

DRAMA—ACTING

Home, 813 Amherst Street, Buffalo; studio, same; vocation, advisory teacher, School No. 45.

Born in Buffalo, N. Y., daughter of Thomas Charles Bishop and Nellie Shine; general education, public school; Buffalo State Normal School.

Art education—Jane Keeler at Buffalo Normal; Maude Gatchell Hicks, Boston School of Speech Arts, Boston, Mass.

Appeared with Buffalo Players in "Captain Applejack," "Fancy Free," "Stone"; appeared in Shakespearian plays at high school and Normal.

Member Buffalo Players.

BISSELL, N. GRACE

DRAMA—ACTING

Home, 703 West Ferry Street, Buffalo; vocation, nurse.

Born in Detroit, Mich., daughter of Thomas A. Bissell and Cynthia Farnsworth; lived in Buffalo since a small child.

General education—Dana Hall School; Wellesley College.

Art education—Studied one year in New York Dramatic School.

Experience—Dramatics in college; played with Buffalo Players in "Sherlock Holmes" as Madge Larrabee.

Member, Buffalo Players, New York Wellesley Club, charter member New York Zonta Club.

BLEY, LAWRENCE H.

ARCHITECTURE

Home, 294 Long Avenue, Hamburg, N. Y.; studio, 505 Delaware Avenue, Buffalo; vocation, architect.

Born in Hamburg, N. Y., December 15, 1885, son of George M. Bley and Catherine Conde; home in Hamburg since birth; married to Matilda A. Schummer of Hamburg, N. Y.; two children; general education, Hamburg High School.

Art education—Trained under Max G. Beierl and Williams Lansing.

In business twenty-two years, practicing under name of Bley & Lyman for sixteen years; under the firm name of Bley & Lyman the following prominent buildings have been designed and built: Walbridge Building; Hens & Kelly Department Store; Saturn Club; Buffalo Country Club; St. Joseph's Church; Canisius College; Jackson Building, etc.

Organizations—Member of Buffalo Club, Buffalo Athletic Club, Kiwanis Club, Business Men's Club,

Collection of The Buffalo History Museum

WILLARD H. BONNER

Columbus Club of Hamburg, South Shore Country Club and others. Director of Delaware Avenue Association; Past President of Kiwanis Club; President of Co-Operative Savings and Loan Association at Hamburg, also Director of Peoples Bank at Hamburg.

BOB, HAUSER

PHOTOGRAPHY

Home, 657 Northumberland Avenue, Buffalo, N. Y.; studio, 312 Pearl Street; vocation, photographer.

Born in Buffalo, N. Y.; home in Buffalo since birth; married; children, Nathan, David, Isaac, Ida, Sarah, Moses; general education, grammar schools and travel.

Art education — Practical experience and four times abroad studying; also traveled extensively in America.

Exhibited with Commercial Artists, at convention in Syracuse, and in National Convention in Chicago.

Organizations — Photographers' Association of America and of New York State, Buffalo section; B'nai Brith Lodge; Order of Eagles; Chamber of Commerce.

BONNER, WILLARD HALLAM

EDUCATION—ENGLISH

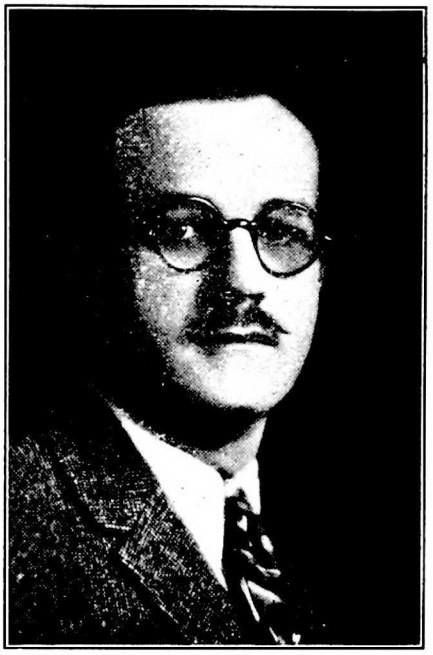
Home, 752 Ashland Avenue, Buffalo; vocation, English instructor, University of Buffalo.

Born in Lynn, Mass., May 13, 1899, son of Arthur Bonner and Josephine Whitaker; home in Buffalo since 1922; married to Kathryn Cummings of Dallas City, Ill., 1925; general education—College of the Pacific (A.B., 1920); Leland Stanford University, M.A., 1921.

Experience—Assistant English instructor, Leland Stanford, 1921; instructor in English, Michigan State College, 1922; instructor in English, University of Buffalo, since 1922.

Member, Association of American University Professors.

Author of "The Effect of the Great War Upon the Vocabulary of 1918;" "Odds Against an Ad Man," American Speech Magazine.



MILTON E. BORK

BORK, MILTON EDWARD

MUSIC—POETRY

Home, 401 Elmwood Avenue, Buffalo; office, 468 Delaware Avenue; vocation, physician.

Born in Hornell, N. Y., November 25, 1892, son of August A. Bork and Jessie D. Pierce; lived in Buffalo since 1900.

General education—Lafayette High School, University of Buffalo; studies abroad.

Experience—Songs published: "I Rise From Dreams," "Ice," "The Lonely Man." Poems: "The Chant of the Lonely," "The Dispensary," "The Saturday Night Market, "Apotheosis." Author of musical comedy, "Who's Who," both lyrics and music; also "Peter Pan's a Real Boy," music and words, produced at the Hotel Statler and broadcast over WGR. Has written several piano numbers, exemplifying the modern idiom in music, "Prelude to the Mountain," "Naive te," and "Humoresque." Former resident physician at Glenn Springs, Watkins, N. Y. While there he wrote most of his poems and songs.

Member, Consistory, University of Buffalo Club, Medical and Surgeons' League, Erie County Medical Association.

BOLTON, FRANK

DANCING—PAINTING

Home, 419 Porter Avenue, Buffalo; studio, same; vocation, solo dancing, commercial art, scenery painting, furniture decoration.

Born in Buffalo, 1904, son of John Bolton and Emma Burroughs; home in Buffalo since birth; general education, Technical High School, Buffalo.

Art education—Painting, Gretchen Giesecki; music, Mrs. Edward McLeod; dancing, Miss Helen Curtin.

Appeared with Denishawn Dancers on tour through the country.

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BOOCOCK, MAUD BRETT

PUBLIC SPEAKING—EDUCATION

Home, 278 Linwood Avenue, Buffalo; vocation, teacher of Bible classes and classes for mothers.

Born in New York City, N. Y., 1867, daughter of Cornelius Brett and Helen Runyon; home in Buffalo since 1909; married to William H. Boocock of Birmingham, England; three children, Cornelius B., William Robert, Philip Milledoler; general education, Smith College, one year.

Art education—Child Psychology at New Jersey Summer School; for Sunday School Method, Froebel School in New York City for three years.

Experience—Lecturing under auspices of Parents' League of Buffalo for several years; Sunday schools, mothers' classes and churches.

BOOCOCK, WILLIAM H.

PUBLIC SPEAKING—EDUCATION

Home, 278 Linwood Avenue, Buffalo; office, Community Church, Hedley Place and Oakgrove; vocation, religious teaching in the schools.

Born in Birmingham, England, September 21, 1863, son of Robert Boocock and Georgiana McCarter; married to Maud Brett of New York City, June 15, 1897; three children, Cornelius B., William Robert, Philip Milledoler; general education, Rutgers College.

Pastor, Grace Reformed Church, Flatbush, Brooklyn; First Reformed Church, Bayonne, N. J.; First Presbyterian Church, Buffalo, director of religious education.

Member, University Club, Thursday Club, Phi Beta Kappa.

BOUCHARD, MARY RYAN

MUSIC—SOPRANO

Home, 97 Eastwood Place, Buffalo; studio, same; vocation, soprano soloist.

Born in Scranton, Pa., 1891, daughter of Frank Ryan and Nellie White; home in Buffalo since 1911; married to George Bouchard of Williamsport, Pa., 1910; five children, Gerard, Eugene, Charlotte, George, Jr., and John; general education, Mount Saint Mary's Seminary, Scranton.

Art education—In music, Mount Saint Joseph's Academy, 1908.

Soloist at Saint Vincent's, Buffalo; former soprano soloist at Saint Peter's Cathedral, Scranton; broadcast. Has sung in concerts and at various musicals.

Member of Rubinstein Club.

BOUCHARD, GEORGE ALBERT

MUSIC—ORGAN

Home, 97 Eastwood Place, Buffalo; studio, same and Saint Margaret's Church, Hertel Avenue and Saranac Street; vocation, teacher of organ, organist at Saint Margaret's.

Born in Williamsport, Pa., 1882, son of Abraham Bouchard and Phoebe Thibodeau; home in Buffalo since 1911; married, 1910, to Mary Ryan, Scranton, Pa.; five children, Gerard, Eugene, Charlotte, George, Jr., and John; general education, Williamsport High School, University of Pennsylvania.

Art education—Bachelor of Music degree at University of Pennsylvania, 1910; special course in theory under Dr. Hugh A. Clark at University of Pennsylvania; supervisors' course at Buffalo Normal, 1922.

Experience—Organist at Saint Vincent's for fifteen years; organist, Shea's Hippodrome (first Shea's Hippodrome orchestra director); organist in Hotel Statler dining room and broadcast over WGR daily, 1923-24; organist at Saint Peter's Cathedral, three years prior to coming to Buffalo; conductor Choral Society, Scranton, Pa.

Member of Elks, Knights of Columbus, Buffalo Musicians' Association.

Composer of "Triumphal Chorus," sung by American Festival Chorus, 1922, and "My Love Is Like a Red, Red Rose," sung in Rubinstein Club concerts.

BOYLE, PATRICIA LUCILLE

MUSIC—PIANO

Home, 651 West Delavan Avenue, Buffalo; studio, same; vocation, pianist and teacher.

Born in Mount Jewett, Pa., March, 1906, daughter of Jesse Boyle and Grace McMahon; general education, private tutors.

Art education—Jane Showerman McLeod, Richard Epstein, New York, one year; David Mannes School; theory under Angela Diller, Damrosch School of Musical Art; one year with Carl Friedberg and Pierre Augeras at Eastman School of Music, Rochester, N. Y.

Honors—Scholarship from Harold Bauer, piano, 1921.

Member of American Artists' Club, Chromatic Club, Dilettante Club.

While studying at Institute of Musical Art was chosen to write the third year composition for the annual recital.

BOWMAN, BETH I.

MUSIC—PIANO

Home, 81 Middlesex Road, Buffalo; studio, same; vocation, soloist, teacher, accompanist.

Born in Jackson, Mich., May 24, 1905, daughter of Edmund S. Bowman and Anna Menges; home in Buffalo since childhood; general education, Buffalo Seminary graduate, 1922.

Art education—Lillian Hawley Gearhart, Jane Showerman McCloud, Kurt Paur, of Buffalo; Thadeus Raczynski of New York City.

Experience—Accompanist for artists, played as soloist in Buffalo and Rochester at various times and broadcast WGR.

Member of Chromatic Club.

BOYNTON, RICHARD WILSON

EDUCATION—PHILOSOPHY

Home, 432 Norwood Avenue, Buffalo; vocation, professor of philosophy, University of Buffalo.

Born in Boston, Mass., 1870, son of William Henry Boynton and Margaret Anna Church; home in Buffalo since 1908; married to Harriet Belle Barton, Gill, Mass., 1895; two children, Mrs. Franklin Chester Southworth, Jr., and Mrs. Robert Parke; general education, University of Buffalo, B.A., 1922, M.A., 1923, graduate Meadville Theological School, Meadville, Pa., D.D. 1919, Harvard, Jena (Germany).

Pastor of Roslindale, Boston, 1895-1900; St. Paul, Minn., 1900-1907; First Unitarian Church, Buffalo,

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ELISE BRADFORD

CHARLES B. BRADLEY

1908-1926; Shaw lecturer at the Meadville Theological School; lecturer on philosophy and sociology at University of Buffalo, 1920; professorial lecturer, 1922; professor of philosophy since 1923.

Organizations—Eastern Division, American Philosophical Association, A. A. U. P., University of Buffalo Alumni Club, Harvard Club, Thursday Club.

Author, "The Vital Issues of the War," 1918; translator of "My Duel With The Vatican," by Alfred Laisy, 1924.

BRADFORD, ELISE LORD

DECORATION—DESIGN

Home, 52 Arlington Place, Buffalo; studio, 581 Delaware Avenue; vocation, Secretary, Robert G. Paull, Inc.

Born in Buffalo, daughter of Moses Bradstreet Bradford and Harriet Lord; lived in Buffalo since birth; general education, Franklin School, Buffalo; Miss Porter's School, Farmington, Conn.; Smith College.

Art education—Studied with Clara Sackett, Buffalo; Buffalo School of Fine Arts; Smith College, landscape with DeWitt C. Tryon; Academie Colorossi, and the studio of Prof. Adrian Bruneau of the Ecole des Arts Decoratifs, Paris; Goldsmith College of University of London and the studio of Adrian Durand, London.

Exhibited in London with members of the Three Arts Club; landscapes and sketches of interiors at two exhibitions of the work of alumnae Smith College, Art Gallery; Buffalo Society of Artists. Her pictures were also included in a selected group exhibited at International Art Students' Exhibition, Paris.

Winner of Scholarship in Design, Albright Art School, 1911.

Vice-president, Guild of Allied Arts; member Smith College Club and American Association of University Women.

BRADLEY, CHARLES B.

DRAWING—TEACHER

Home, 44 Long Avenue, Hamburg, N. Y.; studio, Buffalo State Normal, Buffalo; vocation, teacher of drawing and art appreciation.

Born at Binghamton, N. Y., February 11, 1883, son of Henry Waring Bradley and Sara Miner; home in Hamburg since 1919; married to Mae Smith of Binghamton, June 26, 1910; four children, Robert D., Henry Waring, Raymond Smith, Benjamin G.; general education, Binghamton public schools, graduate high school, 1902.

Art education—Syracuse University, College of Fine Arts; one year Pratt Institute for Normal Art and Manual Training for two years, graduate. Attended summer school at Cornell University, 1910; attended Teachers' College at Columbia, and traveled in Europe studying art appreciation.

Experience—Taught summer school at Knoxville Tech, 1912; North Tonawanda, N. Y., High School, superintendent of manual training department, 1908-1910; Utica, N. Y., director of manual arts, 1910-1917; Tarrytown, N. Y., High School, 1918; Buffalo State Normal School, Head of the Art Department, 1926.

BRAIN, JOHN

MUSIC—PIANO

Home, 87 Alma Avenue, Buffalo; studio, same; vocation, teacher of piano.

Born at Collingwood, Ontario, March 1, 1874, son of Horatio Brain and Anne Elizabeth Brain; home in Buffalo since 1885; general education, public schools of Ontario and Buffalo.

Art education—Started study of piano when seven years of age, continuing for seven years; studied organ one year with Herbert Wilson at age of fourteen; with Henry A. Losee two years; Andrew T. Webster, four years; Seth Clark, two years.

Organist at Saint Clement's Episcopal Church, 1925-26.

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CARL L. BREDEMEIER
(Beach photo)

ALFRED HENRY BRIGGS
(Beach photo)

BRAUER, CHARLES

MUSIC—TEACHER

Home, 319 May Street, Buffalo; studio same; vocation, teacher of piano.

Born at Addison, Ill., March 25, 1868, son of Karl and Clara Brauer; home in Buffalo since 1889; married April 25, 1890; three children; general education, parochial school, Concordia College, four years.

Art education—Studied with father, who was teacher of music at the Lutheran Seminary, Addison, Ill., for several years; one-year course at Fort Wayne Conservatory of Music, while attending Concordia College.

BREDEMEIER, CARL LOTHAR

PAINTING

Home, 267 North Street, Buffalo; studio, same; vocation, advertising.

Born in Chicago, Ill., June 26, 1892; home in Buffalo since 1910; married to Rose Noller of Buffalo, August 21, 1925; general education, Lafayette High School, Massachusetts Agricultural College, ex. 1915.

Art education—Art Institute of Chicago, Ill.; Buffalo School of Fine Arts; Art Students' League, New York; Independent School, New York, Henry Poore; Newport Art Association, New York School of Applied Design.

Organizations—Arts Club of Buffalo; Buffalo Society of Artists; Literary Clinic; Greater Buffalo Advertising Club.

BREWER, GEORGE E., JR.

EDUCATION—ENGLISH

Home, 46 Berkley Place, Buffalo; vocation, English instructor, University of Buffalo.

Born in New York City, 1899, son of George E. Brewer and Effie L. Brown; home in Buffalo since 1925; married to Ann Fraser of Morristown, N. J., 1923; two children, Effie Leighton and Ann; general education, Yale University, 1922 A.B., two years' post-graduate course at Yale.

Experience—One year at Yale as English instructor, 1923.

Member, New York University Club, Beta Theta Phi, Graduates' Club, New Haven Town Club, Buffalo Athletic Club.

BREWSTER, FREDERICK C.

EDUCATION—LANGUAGE

Home, 403 Voorhees Avenue, Buffalo; vocation, instructor, Bennett High School.

Born in Clyde, N. Y., son of William Brewster and Mary Ann Brown; lived in Buffalo since 1923; married to Elizabeth Rippey of Geneva, N. Y., June 30, 1922; general education, graduate Clyde High School.

Art education—Syracuse University A.B.; graduate work at Hobart College; one summer session, Syracuse University.

Experience—Principal at Cayuga, three years; in Latin department, Geneva, seven years; head of Latin department, Auburn, three years; in Latin department, Lafayette High School, two years, the last half year acting head of Latin department, Lafayette; Latin instructor for summer session at Hutchinson Central High School for two seasons; Latin instructor for night school at Hutchinson for the past year; at present head of Latin department, Bennett High School, Buffalo.

Scholarship—Syracuse University.

Member, New York State Teachers' Association; president of Western Section of New York State Teachers' Association for 1925; member of School Masters' Association; Buffalo High School Teachers' Association.

BRIGGS, ALFRED HENRY

PAINTING—PORTRAITS

Home, 65 Zittel Street, Buffalo; studio, same; vocation, portrait painter.

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Born in Buffalo, N. Y., September 5, 1898, son of Arthur Carlton Briggs and May Gilmour; home in Buffalo since birth; general education, Buffalo public schools; Central and Hutchinson High Schools.

Art education—Buffalo School of Fine Arts; portraiture with Ellen Wheeler Chase and Urquhart Wilcox; Florence J. Bach; summer class with Mildred Green.

Exhibited 1921, 1922 and 1923 at Society of Artists spring shows; also Thumb-box exhibitions.

Member, Thumb-Box Players.

BROCK, MALCOLM CAMERON

MUSIC—TENOR

Home, 1683 Amherst Street, Buffalo; vocation, securities salesman, O'Brian, Potter & Company.

Born in South India, December 1, 1894, son of George Henry Brock and Beatrice Slade; home in Buffalo since 1923; married to Julia Bope of Akron, O., January 2, 1923; one son, Malcolm C. Brock, Jr.; general education, Massachusetts Technical Institute, 1917, B.S.

Art education—Franklin Riker, Dalton Baker, Mrs. Spire, Seth Clark, Edmund J. Myer.

Experience—Chorus work under William J. Gomph and Mrs. Wallace; now tenor soloist at Saint Paul's Church; first tenor with Buffalo Operatic Company.

Member, Guido Chorus, Buffalo Operatic Co., Buffalo Society of Physics.

BROOKS, GERTRUDE ANNE BALTHASAR

DRAMA—ACTING

Home, 400 Elmwood Avenue, Buffalo; office, 901 Walbridge Building; vocation, private secretary.

Born in Buffalo, N. Y., March 14, 1899, daughter of John N. Balthasar and Bertha Ostertag; home in Buffalo for many years; married to Robert Dornan Brooks of Philadelphia, August 28, 1920; general education, Mount Saint Joseph Academy, 1916.

Appeared as "Christine" in "Steve" produced by Volday Players, 1926.

Secretary of the Volday Players.

BROOKS, ROBERT DORNAN

DRAMA—DIRECTION

Home, 400 Elmwood Avenue; vocation, insurance.

Born in Philadelphia, Pa., September 20, 1895, son of William Henry Brooks and Elizabeth Dornan; home in Buffalo since 1919; married to Gertrude Anne Balthasar of Buffalo, N. Y., August 28, 1920; general education, Hill School, Potsdam, Pa., and Saint Luke's School, Wayne, Pa., 1913.

Appeared in various plays with Philadelphia Plays and Players; Volday Players, 1926; has directed amateur productions.

BROST, ELMER

MUSIC—ORGAN

Home, 107 Zittle Avenue, Buffalo; studio, same; vocation, piano and organ teacher.

Born in Buffalo, N. Y., December 14, 1902, son of the late Christian Brost and Clara Klein; home in Buffalo since birth; married to Claire Latam of Buffalo; one child; general education, Public School No. 39, first year high school.

Art education—Piano lessons at age of eight from Miss Elizabeth Muench, five years; with Emil Keuchen, piano, two years; Harold A. Fix, organ, three years; Progressive Series, two years, and is now studying with Harold Ramsey.

Organist Saint Paul's Reformed Church, 1923-25; South Presbyterian Church, 1925-26; teaches class of piano and organ pupils; recital with American Guild of Organists, March, 1926; also public recital at South Presbyterian Church, January, 1926.

Member, American Guild of Organists.

BROUGHTON, CHARLES DUBOIS

PUBLIC SPEAKING

Home, 24 Linwood Avenue, Buffalo; vocation, clergyman.

Born in Salem, N. Y., October 17, 1874, son of Albert K. Broughton and Laura E. Davis; home in Buffalo since 1911; married to Emily DeForest Brown, Oxford, N. Y., May 5, 1904; one son, William Raymond, one daughter, Elizabeth Davis; general education, Trinity College, Hartford, Conn., B.A., 1895, A.M., 1898; Berkley Divinity School, Middletown, Conn.

Rector of Holy Cross, Fort Plain, 1898-1901; rector, Saint Paul's Oxford, 1901-1911; assistant minister at Saint Paul's, Buffalo, 1911-15; rector, Church of the Ascension, 1915-26.

Organizations—Member of Park Club, Chamber of Commerce, Kiwanis Club, Equality Club, director of Buffalo Council of Churches, treasurer Social Service Committee of Diocese, member Executive Council of Diocese, examining chaplain of diocese, vice-chairman Church Extension Society, past president Buffalo Phi Beta Kappa, member State Board, Phi Beta Kappa; past master of Oxford Lodge, past high priest of Oxford Chapter; prelate of Hugh de Payen's Commandery, Knights Templar; member of Washington Lodge, Buffalo; life member, Buffalo Consistory; life member of Ismailia Shrine.

BROWN, MARGARET COOTE

MUSIC—SONG-WRITING

Home, 122 College Street, Buffalo; studio, same; vocation, kindergarten training teacher.

Born in Washington, D. C., October 31, 1850, daughter of Eleazer Brown and Margaret Coote; home in Buffalo since 1890; general education, Francis Parker Normal School, Chicago; Buel Hall Seminary, Washington, D. C.

Art education—Emma Marwedel, Training School, Washington, D. C.; music instruction, Prof. Obadiah Brown.

Experience—First wrote children's songs, 1893; Professor Obediah Brown, instructor; was superintendent of music of public schools at Walden, Mass.; writer and publisher for American Baptist Publication Society, Elementary Division; wrote most of the music for eight years; has had many songs published in various languages. When Dr. Theodore MacNahr published the "Undenominational Sunday School Hymnal," he selected seventeen of Miss Brown's hymns and translated them into the Japanese language, writing a tribute to her in preface of the hymnal.

President, organizer and charter member of Elementary, Primary, Undenominational Sunday School Union for twenty-one years; was one of the organ-

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RAYMOND FARGO BROWN
(Beach photo)

izers of Mothers' Club of Buffalo Sunday School and Free Kindergarten Primary Union.

Member, League of American Pen Women, Music Committee of Composers' Group of National League of American Pen Women.

BROWN, RAYMOND FARGO

LITERATURE

Home, 41 Ruskin Road, Eggertsville, N. Y., office, Liberty Bank Building; vocation, insurance.

Born in Buffalo, March 9, 1875, son of Albert T. Brown and Eva Fargo; lived in Buffalo since birth; married Alice Jean Flynn of Buffalo, November 11, 1896; one son, Norman Raymond Brown; general education, high school, 1893.

Organizations—Member of Literary Clinic of Buffalo, Sons of the American Revolution, Transit Valley Golf Club, Mercer Club, Highland Lodge, Buffalo Athletic Club, First Presbyterian Church, Y. M. C. A., past president, Men's Club, First and Central Church.

During the World War was associated with the Y. M. C. A.; wrote and lectured over the country for a year and a half; had charge of contribution division of Inter-Church World Movement.

BUCK, LOUISE HUSSEY

MUSIC—VIOLIN

Home, 599 Ashland Avenue, Buffalo, N. Y.

Born in Canastota, New York, daughter of Dr. Elisha P. Hussey and Matilda Fisher; home in Buffalo since 1885; married to George S. Buck of Buffalo, October 6. 1903; four children, Roswell S., Ruth, Oliver H., and Catherine; general education, Buffalo Seminary 1908.

Art education—Wheaton Seminary, Norton, Mass., Charles F. Loeffler.

Experience—Taught violin for a few years before marriage; accompanied for various churches and organizations; arranges programs for Graduates' Association weekly meetings, also plays for them.

Organizations — Twice vice-president, Chromatic Club; twice vice-president, Graduates' Association; on music committee of Twentieth Century Club twice; member Women's Circle of First Presbyterian Church; secretary of the Advisory Council of the Chromatic Club; president of Parents' League, for one year.

BUCKLEY, ESTHER MINOR

DRAMA—ACTING

Home, 203 Virgil Avenue, Buffalo, N. Y.

Born in Rochester, Ind., November 23, 1896, daughter of Charles Minor and Nellie Sager; home in Buffalo since 1917; married to Robert F. Buckley of Paris, Ont., October 4, 1918; son Robert Buckley; general education, public schools and high school, Superior, Wis.; Normal School 1917.

Art education — Studied with Mabel V. Hicks, 1920 and 1923-26; Jane Keller, six months; six months with Katharine LaScheck.

Experience—Appeared with Buffalo Players in "Outward Bound," "Manna," "Which One," "Lengthened Shadows," "Silver Candlesticks"; with McGarry Players, two years, 1925-26.

Organizations—Order Eastern Star, Wisconsin; Buffalo Players.

BUELL, BENNING C.

ARCHITECTURE

Home, 25 Girard Boulevard, Kenmore, N. Y.; office, 547 Franklin Street, Buffalo; vocation, architect.

Born in Batavia, N. Y., July 19, 1875, son of Melville Buell and Persis M. Stebbins; married; home in Buffalo for fifteen years; general education, public schools, Batavia, Cornell University.

Art education—Cornell University.

Experience—Built First National Bank, Kenmore and public buildings in Buffalo and vicinity.

Member, American Institute of Architects, Cornell Club of Buffalo.

BURCHFIELD, CHARLES EPHRAIM

PAINTING—LANDSCAPE

Home, Gardenville, N. Y.; studio, same; vocation, designer, M. H. Birge & Co., Buffalo.

Born in Ashtabula Harbor, O., April 9, 1893, son of William Charles Burchfield and Alice Murphy; home in Buffalo since 1921; married to Bertha Louise Kenreich, Greenford, O., May 20, 1922; three daughters, Mary Alice, Martha Elizabeth, Sarah Ruth; general education, public schools of Salem, and Salem, Ohio, High School, 1911.

Art education—Cleveland School of Art, four years; Henry Keller, Frank Wilcox, Cleveland.

Experience—One-man show Kevorkian Galleries, New York, 1920; one-man show, Grosvenor Galleries, London, 1923; one-man shows, Montrose Galleries, New York, 1924-1926. Exhibited in Marie Sterner Exhibition, Paris, 1925; sold to Metropolitan Museum, New York City, for permanent collection "The False Front" in 1924; sold to Brooklyn Museum for permanent collection "February Thaw" in 1923; sold to Cleveland Museum for permanent collection "Mining Village" in 1925.

Honors—Received first prize in water colors for group of three water colors, 1921, at Cleveland Annual Exposition.

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BETTY ISOBEL BURGDORF
(Beach photo)

BURGDORF, BETTY ISOBEL

DRAMA—ACTING

Home, 192 Lisbon Avenue, Buffalo; vocation, solo-dancing.

Born in Buffalo, N. Y., June 20, 1909, daughter of Paul Max Burgdorf and Grace Victoria Claren; home in Buffalo since birth. General education, Buffalo public schools.

Art education — Voice and piano, William W. Whiddit; Mrs. Alice Munger, dancing; dramatics, Garry McGarry, Jerome Collamore, John L. Stamp.

Experience—Bennett High Players, "The China Shop"; McGarry Players, 1925, in "The Gingham Girl," "Upstairs and Down," 1926, all small parts except "Ding Dong" in "The China Shop," Bennett High School, 1926; Women's Chorus in "The Mikado," Buffalo Players, 1926. Solo dancing Fraternity banquet, Hotel Statler, Jester's banquet of Shriners, Hotel Statler, May 15, 1926.

Member of the Women's Chorus of the "No, No, Nanette" No. 1 company since October 11, 1926.

BURGSTAHLER, HERBERT JOHN

PUBLIC SPEAKING

Home, 443 Porter Avenue, Buffalo; studio, same; vocation, clergyman.

Born in Buffalo Lake, Minn., November 24, 1886, son of John Andrew Burgstahler and Martha Mary Burkhart; home in Buffalo since October, 1925; married to Alice Mabel Wolf of Morristown, Minn.; one son, Cyrus Herbert and one daughter, Faith Adele.

General education—University of Minnesota, A.B. degree; Boston University of Theology, A.T.B. degree.

Experience—Pastor, Bell Congregational Church, St. Paul, Minn., Minneapolis, Minn., Greenwood Union Church, Greenwood, Mass.; Lake Harriet, Ireth, Minn ; Plymouth Methodist, Buffalo, N. Y.

Honors—Phi Beta Kappa key, Delta Sigma Rho, Iron Wedge, D.D. University of Syracuse.

Member, Hamilton Chapter, Valley Lodge Masons, Rochester; Y. M. C. A.

BURKE, ROBERT GRANVILLE

DRAMA—ACTING

Home, 180 East Utica Street, Buffalo; vocation, law.

Born in Buffalo, N. Y., December 24, 1905, son of Michael J. Burke and Kathryn Daly; home in Buffalo since birth; general education, St. Joseph's Collegiate Institute, 1922; Canisius College, 1926.

Art education — Course in Playwriting under Jerome Collamore; study of drama of all ages, and dramatic technique under Rev. Francis J. Burke, S.J.

Appeared with Buffalo Players in "The Missing Man," "R.U.R.," "Dulcy"; Canisius College, "Passion Play," and "Beau Brummel"; St. Teresa' Players, "The Charm School"; American Legion "Heaven, Hell or Hoboken," other amateur plays in church and school societies.

Organizations—Buffalo Players; Catholic Actors' Guild of America, Buffalo Chapter.

Has done considerable work in directing plays and in stage management with amateur organizations.

BURNETT, EDITH A.

DRAMA—DIRECTION

Home, Orchard Park, N. Y.; vocation, Latin teacher.

Born in Holland, N. Y., April 7, 1877, daughter of Charles Armading and Antoinette Olin; home in Western New York since childhood; married to George H. Burnett of Western New York, 1911; one child Emilie Marguerite; general education, Holland public schools, Buffalo Normal School.

Art education—University of Buffalo; Syracuse University; Chautauqua, Fredonia. Coached various High School plays; directed pageants.

Honorable mention, gold medal in classical course of Buffalo Normal School.

Member of Eastern Star.

BURNHAM, ETHEL F.

MUSIC—ORGAN

Home, 1119 Elmwood Avenue, Buffalo; studio, same; vocation, organist, accompanist.

Born in Merrimac, Mass., June 18th, daughter of Thomas F. Burnham and Emma Goodwin; home in Buffalo since 1912; general education, public schools, Lafayette High School, Buffalo.

Art education — Beatrice Turner; William J. Gomph, Buffalo.

Experience—Teaching for the past four years; accompanied soloists in clubs, church, etc.; assistant organist at Temple Beth Zion; organist at First Methodist Church.

Member, American Guild of Organists; Chromatic Club.

BURNSIDE, MAUD

EDUCATION—PAINTING

Home, 108 Ashland Avenue, Buffalo; studio, same; vocation, lecturer and writer on art subjects.

Born in Fort Erie, Canada, daughter of Arthur Burnside and Eleanor Noble; home in Buffalo since childhood; general education, graduate and post-graduate work at the Buffalo Normal School.

Art education—Course in Greek Art under William Henry Goodyear of New York City; Italian

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Art under John Van Dyke of New York City; special observation work in art studies in Greece, extended studies abroad in the art galleries of Europe.

Lectured at various times at Twentieth Century Club, Graduates' Association, Buffalo Seminary, Buffalo Society of Natural Sciences. Wrote articles on Modern Greek Life in New York Evening Post and occasional articles for the Buffalo Express and Buffalo Courier; also "Outline Studies of Art for Education." At present lectures on art to private adult classes. For eighteen years, head of History Department of Buffalo Seminary and teacher of History of Art at the same institution.

Honors — Miss Burnside, at the completion of course under William Henry Goodyear, New York City, won the prize for essay, "Greek Art," which appeared later in the magazine, "Education."

Correspondent for several years for Art Interchange, New York City and for "Arts for Americans," Chicago.

BURNS, EFFIE FARNHAM

LITERATURE—WRITING

Home, 133 Lexington Avenue, Buffalo; vocation, teacher of English, Lafayette High School; writer.

Born at St. Paul, Minn., daughter of Henry Clay Burns and Susan Cuthbert; home in Buffalo since 1888.

Art education—Special courses at University of Buffalo and Sorbonne, Paris; Institution du Barrelle, Paris.

Honors—Elected first vice-president by Washington Board for Pen Women's League, Buffalo; executive staff of the editorial board, "Pen Women's League Journal."

Member, Pen Women's League, Twentieth Century Club, Education Committee of League of Women Voters.

BURROWS, REV. GEORGE SHERMAN

PUBLIC SPEAKING

Home, 252 Summer Street, DeLancey Divinity School; vocation, Warden of School.

Born near Brockport, N. Y., August 20, 1865, son of George W. Burrows and Paulowna Matson; home in Buffalo since 1920; married to Angie Handy of New Berlin, N. Y., June 30, 1886; one son, G. Allen; general education, Kenyon College, D.D. Bexley Hall, Gambier, Ohio.

Art education—Philadelphia Divinity School, University of Pennsylvania.

Rector of St. Paul's Church, Holley, N. Y., 1893-96; Vicar of Christ Church, Lockport, 1896-99, also All Saints Chapel, and Curate, Grace Church, Lockport, N. Y.; Rector of St. Marks, North Tonawanda, 1899-1919; 1919-26 Warden of DeLancey Divinity School, Rector of St. Stephens, Buffalo since 1922.

Organizations—Sutherland Lodge No. 826, North Tonawanda, Tonawanda Chapter; Lake Erie Commandery No. 20, Knights Templar; Lodge of Perfection, Niagara Falls; Buffalo Consistory; North Tonawanda Elks; Grand Prelate of Grand Commandery of State of New York; Secretary of Diocese of Western New York and member of Executive council.

EFFIE FARNHAM BURNS
(Beach photo)

BURTCHETT, FLOYD

EDUCATION—ECONOMICS

Home, 303 Colvin Parkway, Buffalo; vocation, Professor of Economics, University of Buffalo.

Born in Humansville, Mo., 1877, son of A. E. Burtchett and Esse Capps; lived in Buffalo since 1923; married to Gladys Pond of Santa Rosa, California, 1922.

General education—Commercial course in high school, Granville, N. D.; University of North Dakota, 1920, B.A. degree; University of California, 1922, M.A. degree; University of Wisconsin, 1922-1923.

Experience — University of California; Department of Economics, University of Buffalo since 1923.

Honors—University honors, University of North Dakota; University fellow at University of Wisconsin.

Organizations—Phi Beta Kappa, Omicron Delta Gamma, Delta Kappa Lambda, Phi Sigma Chi.

BUSCH, KATHARINE

MUSIC—PIANO

Home, 40 Mang Avenue, Kenmore, N. Y.; studio, same; vocation, teacher of piano, organist.

Born in Buffalo, daughter of Jacob Busch and Regina Glasser; lived in Buffalo for many years; general education, Buffalo public schools.

Art education—Studied with William J. Gomph and others; Loretto Music Academy.

Organist, Reformed Church, Dakota, Ill.; Kenmore Presbyterian Church, 1910.

Member, American Guild of Organists; Zonta Club of Kenmore; Tuesday Culture Club.

BUSH, MORRIS SHEPPARD

DRAWING—CARTOONS

Home, 52 Lyth Avenue, Buffalo; studio, 52 West Chippewa; vocation, cartoonist.

Born in Penn Yan, N. Y., May 14, 1889, son of Charles H. Bush and Julianna Hamilton; home in

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MARCELLA BUSH

(Beach photo)

Buffalo since 1911; married to Hattie Fancher of Buffalo, February 12, 1912; one daughter, Lillian; general education, Penn Yan High School.

Experience—In charge of drafting department of Federal Telephone Co.; Independent Studio Commercial Art since 1918; specializes in sales promotion, cartoon service and cartoons for organ novelty slides.

Organizations—Greater Buffalo Ad Club.

BUSH, MARCELLA ANNA

MUSIC—PIANO

Home, 70 Cazenovia Street, Buffalo, N. Y.; studio, same; vocation, teacher of piano.

Born in Buffalo, November, 1903, daughter of William V. Bush and Mary Dean; home in Buffalo since birth; general education, Mt. Mercy Academy, 1920.

Art education—Studied piano under Sister M. Callistar, ten years; Lake Forest School of Music, Lake Forest, Ill., under the instruction of Marta Milinowski 1921-24, receiving B.M. degree; Eastman School of Music, Rochester, with Frederic Lamond, 1924; studying for the past year with Mrs. Frank Davidson.

Experience—Recitals at Mt. Mercy, May, 1921; Ferry Hall, Lake Forest, April, 1923; Mt. Mercy, January, 1924, and two-piano concert with Marta Milinowski, April, 1924, Lake Forest, Ill. Leopold Ashton composed a special number, Variations, for this concert; broadcast over WMAQ, Drake Hotel, Chicago, February, 1924, and WGR, November 24, 1926.

Organizations—Active member, Chromatic Club.

BUTCHER, LAWRENCE H.

PAINTING—ILLUSTRATION

Home, 181 East Hazeltine Avenue, Kenmore, N. Y.; studio, 73 West Eagle Etreet, Buffalo; vocation, commercial artist.

Born in Tomahawk, Wis., December 8, 1904; son of James H. Butcher and Bertha Roberts; home in Kenmore since May, 1924; general education, Hutchinson Central High School, 1923.

Art education—Graduate, Federal School of Commercial Designing; Buffalo School of Fine Arts; Urquhart Wilcox.

Exhibited in Buffalo Society of Artists' Thumbbox Exhibitions, 1920-26; Society of Artists' Annual Exhibition, 1923-1925; Buffalo Arts Club Exhibitions; Niagara Lithograph Company; Buffalo Advertising Artists.

Honors—Won Cary Cash Prize, Buffalo School of Fine Arts.

Member, Buffalo Arts Club, Commercial Arts Committee; Boy Scouts of America, Assistant Scoutmaster; Hutchinson-Central Alumni Association.

BUTLER, EDWARD HUBERT

EDITOR—PUBLISHER

Home, 672 Delaware Avenue, Buffalo; office, Buffalo Evening News; vocation, editor and publisher.

Born, June 19, 1883, in Buffalo, N. Y., son of Edward Hubert Butler and Mary Elizabeth Barber; home in Buffalo since birth; married to Kate Maddox Robinson of Atlanta, Ga., February 2, 1909; one daughter.

General education—The Hill School, 1903; Yale University, 1907.

Editor and Publisher, Buffalo Evening News since 1914.

Vice-president Associated Press 1924-1926; director A.N.P.A. since 1920.

President, Local Board of Managers, Buffalo State Normal School.

BUTLER, LEONARD C.

PAINTING—PORTRAITS

Home, 22 Holland Place, Buffalo; studio, 493 Franklin Street; vocation, commercial artist.

Born in Coventry, Warwickshire, England, July 3, 1898, son of George M. Butler and Emily Gascoyne; lived in Buffalo since 1921; general education, Grammar School, Coventry, England.

Art education—Coventry School of Art, England; scholarship student.

BUTTRICK, GEORGE ARTHUR

PUBLIC SPEAKING

Home, 28 Norwood Avenue, Buffalo, N. Y.; office, First Presbyterian Church; vocation, clergyman.

Born in Seaham Harbour, England, March 23, 1892, son of Thomas Buttrick and Jessie Lambert; home in Buffalo since 1921; married to Agnes Gardner of Chicago, Ill., June 27, 1916; two sons, John Arthur and George Robert; general education, Scarborough, England and Leeds, England.

Art education—Victoria University, Manchester, England; Lancashire Independent College (Theological Seminary).

Experience—Pastor First Congregational Church, Quincy, Ill.; First Congregational Church, Rutland, Ve.; First Presbyterian Church at Buffalo, N. Y.

Has spoken at commencements of various schools and colleges; minister in residence at different times

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in Chicago University, etc.; special preacher at Hamilton College, Vassar, Lafayette and others; Northfield Conference and Chautauqua lecturer.

Honors—Received honors in Philosophy, Victoria University.

Member of Buffalo Athletic Club; Buffalo Tennis and Squash Club; Raymond Fellowship Club.

BUTLER, JESSIE STORRS

LITERATURE—POETRY

Home, 102 Hodge Avenue, Buffalo; vocation, newspaper writer.

Born in Black River, Mich., July 28, 1879, daughter of William Barton Ferris and Elizabeth Buell; lived in Buffalo for many years; married to William Embley Butler, of East Bloomfield, N. Y., September 3, 1905; one son, William Storrs Butler; general education, St. Margaret's Episcopal School, 1897.

Art education—Post-graduate study in languages under direction of Irving Brown, Law-Librarian of Buffalo.

Made original translation of Virgil's "Georgics" at age of seventeen; verse in various magazines.

Honors—Won the Silver Medal for two years at St. Margaret's for French translation; first sonnet published when 13 years of age.

In 1914 privately published book of verse, "The Golden Bough."

Organizations—Secretary of Scribblers, several years; 2nd vice-president, Pen Women's League; Buffalo Players.

CAMEHL, ADA WALKER

LITERATURE—PUBLIC SPEAKING

Home, 410 Elmwood Avenue, Buffalo, N. Y.

Born in Linden, N. Y., daughter of Horace Walker and Adelaide Stratton; home in Buffalo since 1893; married to George H. Camehl of Angelica, N. Y., May 17, 1893; general education, Ingham University, Leroy, N. Y.

Art education—Buffalo School of Fine Arts; Urquhart Wilcox, drawing; china painting, Mrs. Randolph Barnes.

Lectured at Buffalo Historical Society on Sicily, also lectured before Dante Society in New York on "The Dante Pilgrimage in Italy"; published "The Blue China Book," 1916; "The Swallow Book," a book of folk lore, gathered from many languages, 1912. This book is used in public schools all over the United States.

Member, Dante Society in Italy; Past-president American Association of University Women, Buffalo Branch; member League of American Pen Women, Twentieth Century Club, Highland Park Literary Club, D.A.R., Buffalo Historical Society, Authors' League of America.

CAPEN, SAMUEL PAUL

LITERATURE—EDUCATION

Home, 42 Linwood Avenue, Buffalo; vocation, chancellor, University of Buffalo.

Born in Somerville, Mass., March 21, 1878, son of Elmer H. Capen and Mary Edwards; home in Buffalo since 1922; married to Grace D. Wright of Worcester, Mass., 1908; one daughter, Mary.

General education—Tufts College, A.B., 1898; two years Graduate School, Harvard, M.A., 1900; University of Leipsic, 1901-02 on leave from University of Pennsylvania; Ph.D., University of Pennsylvania, 1902.

JESSIE STORRS BUTLER

Experience—Faculty of Clark's University 1902-1914; 1914-19 Specialist in Higher Education in United States Bureau of Education, Washington; 1919-1922, Director American Council of Education, Washington; Chancellor, University of Buffalo, 1922 to the present time.

Author of "Lessing's Nathan der Weise," 1914; "Opportunities for Foreign Students at Colleges and Universities in the United States," 1915; "Recent Movements in University Administration," 1916; "Resources and Standards of Colleges of Arts and Sciences," 1918; also bulletins of United States Bureau of Education and numerous articles in educational periodicals; editor of "Educational Record," 1920-22.

Organizations—President, Worcester Public Educational Association, 1908-11; member Worcester School Board 1908-14; member Advisory Board of War Department; Advisory Board of War Plans Division, General Staff, 1918-19; Theta Delta Chi, Phi Beta Kappa; clubs, Cosmos, Washington, D.C.; Chevy Chase, Md., Harvard, New York; University Club, Chicago; Century Club, New York.

CARMODY, EDNA M.

EDUCATION—LANGUAGE

Home, 532 Elmwood Avenue, Buffalo, N. Y.; vocation, French instructor, Masten Park High School.

Born in Buffalo, daughter of John Carmody; home in Buffalo since birth; general education, Holy Angels' Academy, Buffalo, N. Y.

Art education—D'Youville, B.A.; Canisius, M.A., 1920.

Instructor at Masten Park High School since graduation from D'Youville College.

Honors—Magna cum laude, D'Youville; Maxima cum laude, Canisius.

Traveled in Europe for observation and practical experience in 1921 and 1923.

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ALVARETTA CARBERRY
(Bobcraft photo)

CARBERRY, ALVARETTA

MUSIC—PIANO

Home, 97 Edgewood Avenue, Buffalo, N. Y.; studio, same; vocation, teacher, organ, piano and voice.

Born in Buffalo, N. Y., January 10, 1899, daughter of Edward Carberry and Mary Smith; home in Buffalo since birth; general education, Buffalo public schools, Mt. Mercy Academy, 1917.

Art education—Studied piano with Mrs. Frances Wickson from age of five until eleven years old; at age of twelve studied until 1921 with Charles Cornell; studied organ at Mt. Mercy Academy, 1921-1924; voice with Henry Dunman, 1923-26; summer course at Buffalo Normal School of Music.

Organist, St. John's Evangelical Church 1915-1926; broadcast as accompanist over WGR; solo, 1925, Mt. Mercy Academy; soloist for the Saturday Afternoon Club in October, 1925; at present teacher of vocal and instrumental music.

Member Buffalo Choral Club.

CARDER, EDITH HARRINGTON

DRAMA--DIRECTION

Home, 61 Northrup Place, Buffalo, N. Y.

Born in Boston, Mass., August 21, 1891, daughter of Elijah Harrington and Isabella J. Smith; home in Buffalo since 1922, married to Samuel W. W. Carder; three children, Caroline Findlay, Janet, Samuel W. Jr.; general education, public schools, Boston, Mass.

Art education—Leland Powers School, Boston, 1910; studied with Edith M. Herrick, Boston, later with Miss Herrick in an advanced course of Dramatic Art, 1911-1912.

Appeared in Buffalo Players' productions, "Three Live Ghosts," "R. U. R.," and "Adama and Eva."

Taught in Frances Willard Settlement School and Civic Service School, Boston, Mass.; directed dramatic group at First Unitarian Church; Central Methodist Church, Buffalo.

Member, Park Club, Athletic Club, Unity Club.

CARDER, SAMUEL WORTH

PAINTING—SCENERY

Home, 61 Northrup Place, Buffalo; vocation, assistant general freight agent, Michigan Central R. R. Co.

Born in Rutland, Vt., ecember 27, 1886, son of Jack Sargent Carder and Caroline Smith; home in Buffalo since 1922; married to Edith Harrington of Boston, Mass., October 8, 1912; three children, Samuel Jr., Caroline, Janet; general education, public schools, Rutland, Vt., Middlebury College, two years.

Art education—Studied violin at New England Conservatory of Music, Boston, Mass.

Designed and painted ten sets for "Pinafore"; "Seven Keys to Baldpate," "Expressing Willie," Buffalo Players' productions of 1924 and 1925.

Member of Buffalo Players; Buffalo Athletic Club; Chamber of Commerce; Park Club; Palestine Lodge No. 357, F. & A. M., Detroit; Gyro Club, New England Traffic Club; New York Transportation Club.

CARLE, NORMA

MUSIC—VOICE

Home, 124 Merrimac Avenue, Buffalo; studio, same; vocation, soloist.

Born in Buffalo, 1907, daughter of Harold Carle and Nettie Hurst; lived in Buffalo since birth; general education, Masten Park High School.

Art education—Piano with Mrs. Locke; at present studying with Mr. Golde of New York.

Appeared in the Locke Primary Class Recitals at age of nine; recital at St. Luke's Church, 1926.

CARLIN, ROBERT E.

DRAMA—ACTING

Home, 264 Glenwood Avenue, Buffalo; vocation, bank teller.

Born in Buffalo, 1908, son of Peter Carlin and Rose O'Laughlin; home in Buffalo since birth; general education, St. Joseph's Collegiate School.

Art education—Dramatics at Hutchinson Night School.

Appeared in Buffalo Players' productions "Sherlock Holmes" and "Androcles and the Lion;" "Come Out of the Kitchen," St. Nicholas Players.

Member of Buffalo Players; St. Nicholas Players.

CARLSON, ERMINDA FORD

MUSIC—VIOLIN

Home, 41 Westgate Apartments, 742 Seventh Street, Buffalo, N. Y.; studio, same; vocation, director Junior Choir, Richmond M. E. Church.

Born in Charlotte, Mich., 1900; home in Buffalo since July 15, 1926; married to Sidney H. Carlson of Fredonia, N. Y., 1925; general education, Fredonia Normal School, Fredonia, N. Y.

Art education—Lansing Conservatory of Music, Lansing, Mich.; Arnold School of Music, Tiffin, Ohio; Arthur Hartman, Eastman School, Rochester, N. Y.

Experience—Teacher of violin at the Hochstein Music School, Rochester, N. Y.; teacher of violin, Fredonia State Normal School, Fredonia, N. Y.; organist, First Methodist Church, Fredonia, N. Y.; organist and choir director, First Presbyterian Church, Fredonia, N. Y.; organist, Fredonia Choir Union, Fredonia, N. Y.

Member—Alpha Delta; Fredonia Music Club.

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CARLSON, JOHN F.

PAINTING—LANDSCAPE

Home, Woodstock, N. Y.; New York City address, Macbeth Galleries, 15 East 57th Street; vocation, landscape painter.

Born in Sweden, May 4, 1875; home in Buffalo from 1889 until 1901; general education, public schools.

Art education—Studied at the Art Students' League of Buffalo under Lucius Hitchcock and later at the Art Students' League of New York under Frank Vincent Du Mond, on the New York Scholarship won in Buffalo; later, under Birge Harrison, at Woodstock, N. Y.

Elected Associate Academician of the National Academy of Design in 1911, and Academician 1926; taught landscape classes of the Art Students League of New York, at the Summer School at Woodstock, for eight years, resigning in 1920; founded the John F. Carlson School of Landscape Painting, at Woodstock in 1922; author of "Elementary Principles of Landscape Painting," now in preparation for publication.

Honors — Carnegie Prize, National Academy of Design, 1918-19; Shaw Water Color prize, Salmagundi Club, 1923; Silver medal, Panama Pacific Exposition, 1916; Vezin prize for water-color, Salmagundi Club, 1912; silver medal, Washington Society of Artists, 1913; First Isidor prize, Salmagundi Club, 1912; Ranger Fund, National Academy of Design (purchase) 1923; first Isidor prize, Annual Oil Exhibition, Salmagundi Club of New York, 1925.

Represented in the permament collections of The Corcoran Gallery of Art, Washington, D. C.; Dallas Public Library, Dallas, Texas; Toledo, Ohio, Museum of Art; The Butler Art Institute, Youngstown, Ohio; Brooks Memorial Gallery, Memphis, Tenn.; Oberlin College Collection, Oberlin, Ohio; Baltimore Museum of Fine Arts, Baltimore, Ohio; Randolph-Macon College, Lynchburg, Va., and others.

Served on art juries at Art Institute of Chicago, National Academy of Design, Peabody Institute, Baltimore, Md., etc.

Organizations—New York Water Color Club of New York; American Water Color Society, of New York; National Arts Club, New York; Salmagundi Club of New York; Connecticut Academy of Fine Arts, Hartford, Conn.; Washington Water Color Club, Washington, D. C.; founder and member, Painters' and Sculptors' Gallery Association, Grand Central Galleries of New York.

CARLSON, SIDNEY H.

MUSIC—TENOR

Home, Westgate Apartments, Buffalo, N. Y.; studio, same; vocation, soloist at Richmond M. E. Church, Survey Secretary, Buffalo Council of Churches.

Born in Jamestown, N. Y., 1899; home in Buffalo since July 1, 1926; married to Erminda Ford of Charlotte, Mich., 1925; general education, Allegheny College, Meadville, Pa.

Art education—Harry Waithe Manville, Meadville, Pa.; Horatio Connell at Chautauqua, N. Y.

Director of choir, Stone Methodist Church, Meadville, Pa.; director of choir, First Methodist Church, Fredonia, N. Y.; director, Choir Union, Fredonia, N. Y.; teacher in Fredonia and Silver Creek High Schools for two years each.

Member Fredonia Musical Club.

BERNARD V. CARPENTER
(Beach photo)

CARPENTER, BERNARD VICTOR

PAINTING—DESIGN

Home, The Algonquin, 76 Johnson Park; studio, same; vocation, head of Department of Design, School of Fine Arts, Albright Art Gallery.

Born at Foxboro, Mass., son of William Frederick Carpenter and Mary A. Smith. General education, public schools and Cowles School, Boston, Mass.

Art education — Massachusetts School of Art, Boston, Mass. Studied in Europe.

Head of Art Department, D'Youville College, 1911—1923.

President, Buffalo Society of Artists, 1921—1927; several times member, Jury of Award, Fellowship Prize, Buffalo Society of Artists' Exhibitions.

CARPENTER, NILES

EDUCATION—SOCIOLOGY

Home, 196 Lisbon Avenue, Buffalo, N. Y.; vocation, teacher of Sociology; clergyman, Church of Good Shepherd.

Born in Evanston, Ill., 1891, son of Orrin Carpenter and Florence Elliott Hiltman; married to Edith Grace Durham of Oak Park, Ill., 1917.

General education—Illinois University, 1909-11; Northwestern University, 1912-14, A.B.; 1914-15, M.A.; Harvard University, 1916-20, Ph.D.; Episcopal Theological School, Cambridge, Mass., 1919, ordained 1919.

Instructor of English, Northwestern University, 1916; instructor Army Stores course, Northwestern University, 1917; instructor Economics, Simmons College, 1919-20; instructor and tutor economics, Harvard University, 1920-21; instructor and tutor social ethics, 1921-24; professor and head of department of Sociology, University of Buffalo, since 1924.

Organizations — Phi Beta Kappa, Sigma Chi; American Economic Association; American Sociological Society; American Association of University Professors; American Council Social Studies; Buffalo Industrial Relations Association;

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AGUSTA CATALANO

Buffalo Social Workers' Club; Buffalo Scriptores; chairman executive committee of Church Mission of Help; board of directors' Conference Foundation (Episcopal); member of advisory committee of Church League for Democracy.

Author, "Guild Socialism"; author, University of Buffalo monograph on relative population densities, Immigration Policy of United States, 1925; United States Census Monograph on Immigrants and Their Children, 1927.

CARR, CHRISTOPHER A.

DRAMA—ACTING

Home, 10 Beard Avenue, Buffalo, N. Y.; office, 72 Dun Building; vocation, executive, G. F. Boyle Corp.

Born in Buffalo, son of Francis J. Carr and Celine P. Scandlin; home in Buffalo since birth; general education, Union College, 1918.

Experience—Stock in Worcester, Mass.; appeared with Washington Square Players, New York; Union College Junior League; Buffalo Players.

Member, Buffalo Athletic Club; Wanakah Country Club; Lake Shore Hunt Club; Buffalo Players; Chi Psi Club, New York City; Union Club, New York City.

CARRIE, JOHN S.

PUBLIC SPEAKING—CLERGYMAN

Home, 10 16th Street, Buffalo, N. Y.; study, 79 Richmond Avenue; vocation, rector, St. Luke's Episcopal Church.

Born in Goderich, Ont., November 24, 1880, son of James Carrie and Elizabeth Wright; home in Buffalo since 1925; married to Mabel Elizabeth Kolfage of Amherstburg, Ont.; two daughters, Dorothy Elizabeth and Cecile Forbes; general education, graduate in Arts, Toronto University, Trinity College, theology.

Rector, St. Mary's Church, Detroit; rector, Calvary Church, Sandusky, Ohio; rector, Zion Church, Palmyra, N. Y.; in ministry nineteen years; at present rector, St. Luke's Episcopal Chuch, Buffalo.

Honors—M.A. degree in classics; called to be dean of All Saint's Cathedral, Indianapolis (declined); Dean of Convocations in Diocese of Ohio.

Organizations—Chairman of Convocation in Western New York Diocese, 1923; member of committee of constitutions and canons in Western New York; member F. & A. M., Chapter, Council and Commandery; Lions Club of Buffalo.

CATALANO, AGUSTA LAMANTIA

MUSIC—PIANO

Home, 115 School Street, Buffalo; vocation, foreign secretary, International Institute.

Born in Buffalo, N. Y., daughter of Pietro Catalano and Cosima LaMantia; home in Buffalo since birth; general education, Central High School, Buffalo; Riverdale Institute, Toronto.

Art education—Hambourg Conservatory, Toronto; Michael Hambourg, George Lowry, Buffalo.

Organist, (synchronist) Rialto Theatre, Buffalo, four years, 1922-15; pianist three years, 1919-22 at Frontier Theatre, Buffalo; solos, WGR radio concerts, Arts Club, 1925-26. Poems published, "Sharp Keys in the Major," The Etude, September, 1925; "The One-Piece Orchestra," The Orchestra Monthly, 1925; "Dreams" and "The Nosegay of Life," Buffalo Arts Journal, 1926. Teacher of piano from 1913 to 1926; coaches singers in Italian songs; accompanist of Mrs. George B. Barrell, 1923-24.

Secretary, Buffalo Arts Club; member, Guild of Allied Arts.

CARY, GEORGE

ARCHITECTURE

Home, 460 Franklin Street, Buffalo, N. Y.; studio, 184 Delaware Avenue; vocation, architect.

Born in Buffalo, March 25, 1859, son of Walter Cary and Julia Love; home in Buffalo since birth; married to Allithea Birge of Buffalo, December 31, 1908; four children, George, Allithea, Maria Love, Charles; general education, High School, Columbia University, Ph.B., 1885; Harvard, B.S., 1891; Ecole des Beaux Arts, Paris, 1886-9, University of Bonn, Germany.

Architect for General Hospital, Buffalo; University of Buffalo; Historical Building; numerous public and private buildings.

Director, Bank of Genesee, Batavia, N. Y.; director Fine Arts Academy and Albright Art Gallery; ex-president, Buffalo Chapter, Institute of Architects; ex-director, A. I. A.; member, Buffalo Historical Society; Chamber of Commerce; Genesee Valley Hunt; Saturn Club.

Author of book, "Grouping of Public Buildings and Gardens, with Adjoining Water Front"; "Excursions, Docks and Union Station for Buffalo," 1905.

CHAMBERS, RAYMOND

EDUCATION—ECONOMICS

Home, 685 Lafayette Avenue, Buffalo, and 1023 Michigan Avenue, Evanston, Ill.; vocation, Professor of Economic History, University of Buffalo.

Born in St. Paul, Minn., 1890; married to Helen Somerville of Evanston, Ill.; two children; general education, Northwestern University, A.B., 1911.

Art education—Harvard University, A.M., 1913; Ph.D., 1924.

Experience—Professor of History, 1916-18, Upper Iowa University; 1919-21 Instructor of History, University of Cincinnati; 1922, Instructor, History

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and Government; Assistant Professor of Economics, 1923-26; History of Economics, University of Buffalo, 1926.

Phi Beta Kappa; University Club of Evanston, Ill.

CHANDLER, RUTH BURDICK

MUSIC—ORGAN

Home, 9 St. John's Place, Buffalo, N. Y.; studio, same; vocation, teacher of organ and piano, organist and choir director.

Born in Lockport, N. Y., daughter of Edwin J. Burdick and Amanda C. Oswald; lived in Buffalo intermittently since 1917; married to Russell A. Chandler of Worcester, Mass., July 7, 1923; general education, Lockport High School.

Art education — Student of William J. Gomph; Edwin Arthur Kraft, concert organist of Cleveland.

Taught consecutively for seven years, organist and director of choir, Prospect Avenue Baptist Church; gave eighteen recitals at Elmwood Music Hall; various recitals at Flower Shows, etc.; member, American Guild of Organists, gave a recital from memory before the American Guild or Organists; played in various churches for fourteen years; six years at the Delaware Avenue Baptist Church.

CHASE, DR. SUSAN FRANCES

LITERATURE

Home, Orchard Park, N. Y.; vocation, teacher, Phychology and Mental Testing.

Born in Shanghai, China, daughter of Francis Foster and Mina Herrold; lived in Buffalo intermittently since 1870; general education, Quincy, Mass., Training School, 1880.

Art education—Wisconsin University, 1895; Wisconsin Milton College, M.A., 1896; University of Buffalo, Pd.D., 1898; Leland Stanford Extension Course, 1915.

Experience—High School teacher, 15 years; Normal School, 27 years; University of West Virginia Training Class, two summers; instructor, University of Buffalo, three years. Lectured on educational topics in several states; contributor to educational publications, Lincoln Library and other work of encyclopedic character.

Member, Pen Women's League, American Association of University Women; College Club; Y.W.C.A.

CHATTIN, LOU ELLEN

PAINTING—LANDSCAPING

Home, Chautauqua, N. Y.; studio, "The Tree Top," 10 North Street, Chautauqua, N. Y.

Born in Temple, Tex., November 16, 1891, daughter of L. M. Chattin and Martha Roundtree; general education, Temple High School, Tex.; St. Mary's Episcopal College, Dallas, Tex.

Art education—Art Students' League, Frank Vincent DuMond; George Bridgeman; Kathryn Cherry of St. Louis; Summers at Woodstock, N. Y., with John F. Carlson; studied at Westport, Conn., with Ossip Linde.

October, 1925, gave one man show at the Woman's Department Club, Indianapolis; exhibited each year at Marshall Field's, Chicago, in the Hoosier Salon; exhibited in Thirty-second Annual Exhibition of the Buffalo Society of Artists; had one man show, summer, 1925, Chautauqua Assembly grounds; six paintings hung last fall at Indiana State Fair in Indianapolis.

Member, Southern States Art League; Dallas Art Association, Dallas, Tex.; Indiana Artists' Club; Hoosier Salon; Buffalo Society of Artists; Twentieth Century Club of St. Louis; member of The American Federation of Arts; was sent as delegate by The St. Petersburg Art Club to Federation annual meeting, May, 1925, in Cleveland.

CHERRY, LESTER

MUSIC—ORGAN

Home, 155 Euclid Avenue, Kenmore, N. Y.; accompanist for Guido Chorus; organist, Parkside Evangelical Lutheran Church.

Born at Nashville, Tenn., son of J. P. Cherry and Margaret Dodson; home in Buffalo since 1907; married to Mary Nolen of Nashville, Tenn.; general education, Vanderbilt University, Nashville, Tenn., 1900-1904.

Art education — Piano with August Schemmel, Nashville, Tenn.; Emil Winkler, Nashville, Tenn.

Experience — Organist, Methodist Church, West Nashville, Tenn.; Kenmore, N. Y. Presbyterian Church; Prospect Avenue Baptist Church, Buffalo; accompanist for Guido Chorus for three years, 1923 to 1926.

Member, Guido Chorus; F. & A. M.

CHESKIN, DAVID

MUSIC—VIOLIN

Home, 298 East Delavan Avenue, Buffalo; studio, 425 William Street; vocation, violin soloist and teacher.

Born in New York City, December 21, 1905; recently moved to Buffalo; general education, graduate, East High School, Rochester, N. Y.

Art education—Studied violin with Arthur Pyle of Rochester and Franz Kneisel of New York City.

Experience—Recitals in Rochester, Binghamton, etc.; Keith circuit; two weeks' engagement at Shea's Hippodrome in 1923.

CHRIST, MRS. RUDOLPH

PAINTING—BATIK

Home, 193 Laurel Street, Buffalo, N. Y.; studio, same; vocation, painting.

Born in Buffalo, N. Y., daughter of John F. Becker and Magdalene Brining; home in Buffalo since birth; married to Rudolph Christ of Buffalo; two daughters; general education, Central High School graduate.

Art education — Studied with Mrs. G. Allison Weber, Buffalo; batik, Stuart Todd.

Member, Buffalo Society of Mineral Painters.

CHURCHILL, MAY THIRZA

LITERATURE—EDUCATION

Home, 703 West Ferry Street, Buffalo; vocation, author, manuscript critic, assistant principal School No. 38.

Born in Akron, N. Y., daughter of Frank L. Churchill and Celia Newman; home in Buffalo for many years; general education, Buffalo Normal graduate.

Art education—Summer classes at Cornell University, Columbia University and Chautauqua; extension work at University of Buffalo.

Experience—Author of "Spirit Power" now in its sixth printing; various poems and feature articles in newspapers and magazines.

President of Women Teachers' Association of Buffalo; first vice-president and historian of the League of American Pen Women, Western New York Branch.

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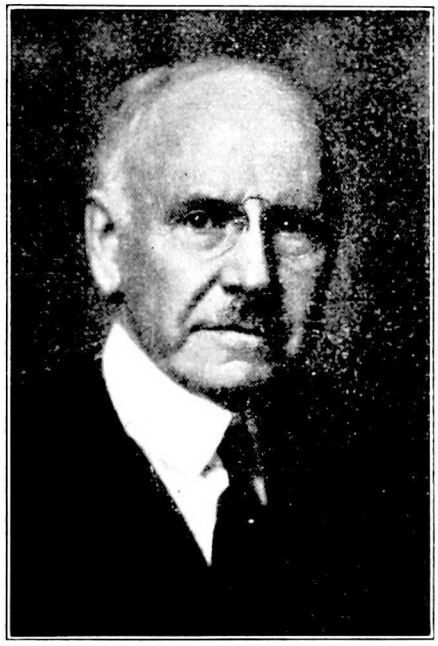

SETH CLARK

CIRESI, SALVATORE

PHOTOGRAPHY

Home, 370 Connecticut Street, Buffalo, N. Y.; studio, same; vocation, photographer, water-colors and painting photographs in oil.

Born in Termini, Italy, July 18, 1877, son of Augustine Ciresi and Augustine Badali; home in Buffalo since 1900; married to Gaetana Syracuse of Palermo, Italy; general education, public schools and high school in Italy.

Art education—Palermo, Italy.

Exhibited, New York Convention of Photographers; awarded certificate of honor.

CLARIS, EDNA VOLLMER

MUSIC—VOICE

Home, 20 Duane Terrace, Buffalo, N. Y.

Born in Detroit, Mich., daughter of Frederick Vollmer and Ida Russel; home in Buffalo, practically all her life; married to Dr. John Woodward Claris of Buffalo; one child; general education, Masten Park High School, 1914.

Art education—William Shaw and William Wall Whiddit, Buffalo.

Has sung in various city churches, private clubs and over the radio.

Member of the Rubenstein Club.

CLARK, MARIAN LOTHROP

EDUCATION—LANGUAGE

Home, 1 Windsor Avenue, Buffalo, N. Y.; vocation, teacher of Latin.

Born at Buffalo, N. Y., daughter of Dr. Edward Clark and Nellie Daniels; home in Buffalo since birth; general education, Lafayette High School.

Art education—Mt. Holyoke College, 1916; summer courses Middlebury, Vt., and Columbia University.

Has been teaching at Lafayette the past ten years.

Member, College Club, Archaeological Institute of America.

CLARK, MARY GAIL

MUSIC—PIANO

Home, 834 Auburn Avenue, Buffalo, N. Y.; studio, same; vocation, teaching.

Born in Berlin, Germany, November 1, 1892, daughter of Seth Clark and Annie Gail; lived in Buffalo since 1893; general education, Vassar College, 1914.

Art education—Agnes Mynter Robertson, Evelyn Choate; Kate S. Chittenden, dean of Institute of Applied Music, New York City; student at Institute of Musical Art, 1917-18.

Published four sets of piano pieces for children; for six years music critic, Buffalo Times; one year, Buffalo Arts Journal.

CLARK, SETH

MUSIC—DIRECTOR

Home, 834 Auburn Avenue, Buffalo, N. Y.; studio, 371 Delaware Avenue; vocation, organist, teacher, conductor.

Born in Sardinia, N. Y., September 18, 1863, son of Charles A. Clark and Helen A. Colegrove; home in Buffalo for many years; married to Annie S. Gail of Buffalo, N. Y., January 6, 1892; two daughters, Mary Gail Clark, Mrs. Albon B. Lindemann; general education, grammar school.

Art education—Studied music in Buffalo, London, England; Berlin, Germany, at the Scharwenka Conservatory and at the Stern Conservatory.

Organist at Trinity Church, Buffalo, since 1901; organizer and conductor of the Guido Chorus since 1904; conductor of the Chopin Singing Society; conductor, Polish Singing Circle; teacher of organ and singing, also teacher of music in the Elmwood School.

Charter member of the American Guild of Organists.

CLARKE, ROBERT H.

PUBLIC SPEAKING—CLERGYMAN

Home, 56 Delham Avenue, Buffalo, N. Y.; study, Lafayette Avenue Presbyterian Church; vocation, assistant pastor, Lafayette Avenue Presbyterian Church.

Born at Russellville, Ky., January 3, 1893; son of James E. Clark and Anna Birkett; home in Buffalo since September, 1924; married to Marie Thiesing of Cincinnati, Ohio, August 8, 1916; two daughters, Dorothy Marie and Catherine; general education, Vanderbilt University; University of Chicago, and Lane Theological Seminary.

Minister, Bond Hill Presbyterian Church, Cincinnati, Ohio; College Hill Presbyterian Church, Tulsa, Okla.

CLARY, MARY ELIZABETH

EDUCATION—ENGLISH

Home, 215 Main Street, Waterloo, N. Y.; vocation, teacher of English, Lafayette High School.

Born in Waterloo, N. Y., daughter of James H. Clary and Mary A. Callan; home in Buffalo since 1924; general education, Waterloo High School; Marymount College, Tarrytown, N. Y.; William Smith College, Geneva, N. Y., 1920-22.

Taught in Holland, N. Y., one and a half years; two and a half years at Lafayette High School, Buffalo, N. Y.

Member, Buffalo Teachers' Association.

Collection of The Buffalo History Museum

CLAWSON, H. PHELPS

LITERATURE—POETRY

Home, 159 Highland Avenue, Buffalo; vocation, assistant treasurer, Marine Trust Company.

Born December 27, 1892, in Port Dickinson, N. Y., son of John L. Clawson and Frances Collier Phelps; home in Buffalo since 1894; married to Valia Venitskaya of London, England, April 12, 1924; general education, Lake Placid and Yale University.

Art education—Yale University.

Experience—Several volumes of poetry published: "Transmutation and Other Poems," 1923; "Questings," October, 1926.

Member Buffalo Club.

CLAWSON, VALIA

DRAMA—ACTING

Home, 159 Highland Avenue, Buffalo, N. Y.; vocation, actress.

Born in London, England, December 29, 1899, daughter of Michael Venitsky and Darya Vorsina; home in Buffalo since 1924; married to H. Phelps Clawson of Buffalo, April 12, 1924; general education, Sherborne College, England, 1914.

Experience—Appeared in motion pictures: "The Fruitful Vine," "The Passionate Friends," "Shifting Sands," "The Great Prince Shan," "The Romance of Wastdale," "Little Brother of God," "The Green Caravan," "Sally Bishop," etc.

CLIFTON, CHARLES

FINE ARTS—ADMINISTRATION

Home, 789 West Ferry Street, Buffalo, N. Y.; vocation, manufacturer.

Born in Buffalo, September 20, 1853; son of Henry Clifton and Elizabeth Dorsheimer; home in Buffalo since birth; married to Grace Gorham of Buffalo, January 22, 1891; two children, Gorham, Alice D.

Member of Council, University of Buffalo, director and president, Buffalo Fine Arts Academy.

COBB, ETHELYN P.

PAINTING—LANDSCAPE

Home, 364 Bryant Street, Buffalo, N. Y.; business address, 70 Allen Street; vocation, art instructor.

Born in Aurora, Ind., daughter of Thomas J. and Jennie P. Cobb; home in Buffalo and New York City since 1922; general education, public school and high school, Titusville, Pa.

Art education—Teachers' College, New York City, with Arthur Dow; Art Students' League of New York City; Art Students' League, summer school, Frank Vincent Dumond; Woodstock, N. Y. with John Carlson; Pratt Institute; Chautauqua Summer School; three summers European travel and study with Henry Turner Bailey and Arthur Bailey.

Exhibited at Bran's Galleries, New York City; taught at Pratt Institute, Brooklyn, and Elmwood School, Buffalo; director of pageants and designer of costumes for Misses Helen Curtin and Ellen Becker.

Received honorable mention, Art Students' League, summer school, Woodstock, N. Y., and at Buffalo Society of Artists, Buffalo, 1924-25-26.

Charter member and organizer of Studio Club of New York City; member, National Society of Craftsmen; Guild of Allied Arts, Buffalo; Buffalo Society of Artists; Private School Teachers' Association at New York City, N. Y.

H. PHELPS CLAWSON

COBB, FREDERICKA R.

MUSIC—VOICE

Home, 364 Bryant Street, Buffalo, N. Y.; vocation, owner and manager of Treasure Island Shop.

Born in Aurora, Ind., daughter of Thomas J. and Jennie P. Cobb; home in Buffalo since October, 1922; general education, public and high schools.

Art education—Institute of Musical Art, New York City; private vocal study with Mrs. Theodore Treat and Isabelle Leonard; European travel and study, 1913 and 1919.

Experience — Sang for seven years in church choirs; First Presbyterian Church, Episcopal Church of Titusville, Pa.; St. Barthalomews, New York City; service with Y. M. C. A., entertainment, Overseas League, in France, 1919; various concert work; experience in amateur theatricals and pageants.

CODD, MARGARET JANE

MUSIC—LITERATURE

Home, 369 Delaware Avenue, Buffalo, N. Y.; vocation, author-musician.

Born in Buffalo, N. Y., daughter of Robert Codd and Abigail Jane Youngs; home in Buffalo since birth; son, Robert M. Codd, Jr.; general education, Buffalo Central High School; special work at Chicago University and summer school, Hobart College.

Art education — Studied with Professor Choyo, Imperial Academy of Art, Tokio, Japan; lectures of Josephine Locke, Prang Co.; music, Professor J. R. Blodgett; Prof. Degenhardt, Buffalo; Prof. Eugene Thayer, Boston, Mass.

Experience—Instructor and organist at De Veaux College; teacher in public and private schools of Buffalo, Chicago and Waterloo, N. Y.; books published: "Columbus," "Lafayette," "A Story of the Battleship Fleet," "How to Teach Constructive Work"; was newpaper correspondent and poet; represented as correspondent, New York and Boston papers at the Columbian Exposition, Chicago, Lou-

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isiana Purchase Exposition and Pan American Exposition.

Organizations—Vice-president-Historian Executive Committee, Woman's Investigating Club; Advisory Board, Buffalo Chapter, Daughters of American Revolution, and delegate to the congress of the same; chairman of Republican Women's Organization, 25th Ward; member Erie County Republican Committee. Mrs. Codd was one of four women delegates from Buffalo to the State Republican Convention at Saratoga Springs, 1918, the first New York State Convention to which women were admitted. Mrs. Codd is a political writer and speaker; secretary of St. Paul's Cathedral, Women's Auxiliary, five years; five years educational secretary of Buffalo district, iocese of Western New York; member for several years of the Illinois Press Association; member of the Massachusetts Society of Buffalo; member of Niagara Frontier Landmarks Association; member, Western New York Branch, League of American Pen Women—parliamentarian, 1925 and 1926, and delegate to the Biennial Convention in Washington.

COLBURN, I. MARIE

PAINTING—DESIGN

Home, 81 Ashland Avenue, Buffalo, N. Y.; studio, same; vocation, designer.

Born in Egypt, Mass., daughter of Alvin A. Colburn and Vera Damon Colburn; home in Buffalo since 1901; general education, Los Angeles High School, De Mille College.

Art education—Graduate, Buffalo School of Fine Arts; Berkshire Summer School of Art.

Experience—Artist with Dunston Lithograph Company; artist on Buffalo Sunday News; Head of Art Department, Masten Park High School.

Member, Eastern Arts Association; High School Teachers' Association.

COLEGROVE, RAY

PHOTOGRAPHY

Home, 25 Shoshone Street, Buffalo, N. Y.; studio, 772-774 Main Street; vocation, photographer.

Born in Chicago, Ill., December 29, 1887, son of John W. Colegrove; married to Florence Nickel of Buffalo, 1915; home in Buffalo since 1912; one daughter, Dorothy; general education, high school.

Experience—About twenty years of practical experience in various studios.

Organization—Kiwanis Club, Erie Downs Golf Club, Buffalo Players, Elks, Odd Fellows, Orpheus, Buffalo Camera Club, Buffalo Arts Club, Buffalo Athletic Club.

COLLAMORE, JEROME

DRAMA—DIRECTION

Home, 201 Allen Street, Buffalo, N. Y.; vocation, director, Buffalo Players, August 1925 to June, 1926.

Born at Boston, Mass., son of J. Thomas Collamore and Margaret Fuller; home in Buffalo August 19, 1925 to June, 1926; married to Helena Claire Benedict of New York City, January 16, 1916; general education, public school.

Art education—Music, painting, sketching, Professor Gerber; Alice Epler, private instruction.

Experience—With Doris Keane, acting, producing, "Romance," "Zarina," "Starlight"; with Margaret Anglin, "Hypolitus Euripides," "Woman of No Importance," "Great Lady Deadlock," "Charming Conscience," "The Pilgrimage," Hollywood; with Sothern and Julia Marlowe, Shakespeare repertoire.

Member, Buffalo Players; Actors' Equity Association of New York.

CONOVER, MARY LOUISE

MUSIC—CONTRALTO

Home, 85 La Salle Avenue, Kenmore, N. Y.; studio, same; vocation, contralto soloist, teacher of piano and voice.

Born in Buffalo, N. Y., daughter of Roland J. Conover and Louise M. Smith; general education, Lafayette High School.

Art education—Voice with Louis Bangert, Buffalo; Harper Smythe, Cleveland; Seth Clark, Buffalo; piano, Emma Heyward, Louis Bangert; organ, Mrs. Bangert.

Soloist, Noble Road Church, Cleveland; soloist, Kenmore Methodist Church; various substitute work Calvary Presbyterian Church, United Presbyterian Church, Buffalo; Miss Conover has given concerts over WGR, WEBR, and a piano recital at Linwood Avenue Methodist Church.

Member, American Artists' Club, Rubinstein Club, Philharmonic and National Music School.

COOK, ALBERT EVERETT

EDUCATION—ADMINISTRATION

Home, Orchard Terrace, Orchard Park, N. Y.; vocation, Principal Orchard Park High School.

Born in East Hamburg, N. Y., September 11, 1872, son of John Creed Cook and Helen Rockwood; married to Gertrude Thorn of Orchard Park, November 26, 1903; general education, Orchard Park High School; Buffalo Normal School; University of Buffalo.

Superintendent of Lackawanna Public Schools, principal, Orchard Park High School.

Member, F. & A. M., Royal Arch Chapter.

COOK, HAROLD JEWETT

ARCHITECTURE

Home, 130 Linwood Avenue, Buffalo, N. Y.; studio, 438 Delaware Avenue; vocation, architect.

Born in New York City, July 11, 1885, son of H. R. M. Cook and Claire Whitehead; home in Buffalo since 1912; married to Ethel Timmerman of Little Falls, N. Y., 1910; general education, Wisconsin University, 1906.

Art education—Columbia University, 1907.

Has been in business under own name since 1907. Built the Buffalo Consistory; built about one hundred bank buildings between Chicago and Boston; twelve in Buffalo.

Member, Buffalo Club; Wanakah Country Club; Little Falls Country Club; Buffalo Athletic Club; Buffalo Consistory; Hugh De Payens Commandery.

COOKE, THOMAS F.

EDUCATION—PHYSICS

Home, 618 Delaware Avenue, Buffalo, N. Y.; vocation, Assistant Professor of Physics, University of Buffalo.

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Born in New York City, N. Y., son of Edward M. Cooke and Mary Sprague; married to Frances Wilcox of Buffalo, 1909; general education, Columbia University, 1904; post graduate study; served as major of infantry in the World War.

Organizations—American Physical Society, Saturn Club, Saddle and Bridle Club, Tennis Club, New Haven Yacht Club, Alumni Club, American Association for the Advancement of Science.

COONLY, MARGARET M.

EDUCATION—LANGUAGE

Home, 560 West Avenue, Buffalo, N. Y.; vocation, teacher of Latin, Lafayette High School.

Born in Buffalo, daughter of James Coonly and Ellen Walsh; home in Buffalo since birth.

General education—Hutchinson High School, Buffalo State Normal School, Canisius College, A.B., 1922.

Taught at School No. 51; seven years at Lafayette High School.

Member, Canisius Alumni; High School Teachers' Association; New York State Teachers' Association.

CORBETT, JAMES E.

DRAMA—ACTING

Home, 255 Hoyt Street, Buffalo, N. Y.

Born in Buffalo, 1903, son of James J. Corbett and Anna Blake; home in Buffalo since birth; general education, De La Salle School, Toronto, Canada; St. Michael's College, Toronto, 1921.

Experience—Forty weeks with Fran-sel Players; Roben's Players, Toronto; McGarry Players, Buffalo; Volday Players, Buffalo; "Steve" in "Steve," Volday Players, 1926.

Member, Volday Players; Actors' Equity Association.

CORMACK, MARIBELLE

LITERATURE—FICTION

Home, 125 Bedford Avenue, Buffalo, N. Y.; vocation, Children's Story Teller.

Born in Buffalo, January 11, 1902; daughter of Adam H. Cormack and Hallis Marshall; home in Buffalo since birth; general education, public school, Lafayette High School, 1918.

Art education—Cornell University, Ithaca, N. Y., A.B. degree, 1923; graduate work done at Vienna, Austria and at Geneva, Switzerland.

Experience—Two years in Children's Department, Natural Science Museum; told story "Alice in Fungi-land," to Federation of Women's Clubs, Hotel Statler; published one poem, "To An English Gull," in "The Landmark," of London, England, April, 1926.

Won State Scholarship to Cornell, 1918.

Member, Alpha Xi Delta Sorority; Cornell Club.

CORNELL, PETER C.

DRAMA—ADMINISTRATION

Home, 765 Lafayette Avenue, Buffalo, N. Y.; vocation, theatre manager, retired.

Born in Buffalo, son of S. Douglas Cornell and Lydia Hadfield; home in Buffalo since birth; married June 28, 1892 to Alice Gardner Plimpton; daughter, Katharine Cornell; general education, public school No. 14; Buffalo Classical School; University of Buffalo, medicine; post graduate course in medicine, University of Berlin, Germany.

MARIBELLE CORMACK

(Beach photo)

Experience — Amateur theatrical and club burlesque work; theatre manager for twenty-six years, manager Majestic nine years; manager Academy Theatre, 1900; manager of the Teck and Star Theatres at various periods.

Member, Buffalo Athletic Club; Buffalo Club; Main Street Business Men's Association; Catholic Actors' Guild; Chamber of Commerce.

CORNELISSEN, ARNOLD

MUSIC—DIRECTION

Home, 834 Ashland Avenue, Buffalo, N. Y.; studio, same; vocation, conductor, teacher, composer.

Born in Abcoude, Holland, June 1, 1887, son of Andries J. Cornelissen and Johanna DeBoer; home in Buffalo since 1914; married to Gerda Rinkel of Amsterdam, Holland, 1910; one daughter, Rosemarie; general education, Grammar and High School, Amsterdam.

Art education—Won free scholarship to Royal Music School, Amsterdam; studied harmony, composition, instrumentation, piano, violin and voice.

Experience—Concert tours, Holland and United States; one of directors, music school of Apeldoorn, Holland, 1905-07; conductor, Buffalo String Orchestral Society, 1916; Buffalo Symphony Orchestra, 1921-26; conductor, Junior Symphony Orchestra, teacher and conductor.

Compositions, performed by the following orchestras, Metropolitan Opera House Orchestra, Chicago Symphony, Cincinnati Symphony, Detroit Symphony, Buffalo Symphony.

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MRS. EDWARD CROCOLL
(Beach photo)

CROCOLL, FLORENCE MARIE

DRAMA—ACTING

Home, 401 Herman Street, Buffalo, N. Y.

Born in Buffalo, N. Y., daughter of Christian Bolz and Mary A. Koch; lived in Buffalo since birth; married to Edward Crocoll of Buffalo; general education, Buffalo public schools, Old Central High School.

Art education—Miss Charlotte Darmstadter, Margaret MacDonald Lincoln, dramatic reading; voice, W. J. Sheehan.

Experience—Reader, Buffalo and vicinity; appeared in Buffalo Players' productions, "Outward Bound," 1924; "Manna," 1925; "The Thief," 1926; McGarry Players, 1925, "The Goose Hangs High"; Fransel Players, Niagara Falls in "The Strange Bed-fellows," 1925.

Member, Buffalo Players; American Artists' Club, Eastern Star, White Shrine.

CROLL, DOROTHY

EDUCATION—ENGLISH

Home, 68 Hedley Place, Buffalo, N. Y.; vocation, teacher of English and Journalism, Lafayette High School.

Born in Buffalo, N. Y., daughter of Ellsworth N. Croll and Annie Zittel; home in Buffalo since birth; general education, public school, Masten Park High School, Oberlin College.

Art education—Oberlin College.

Has taught two years in Lafayette High School; one of the faculty advisors of Lafayette "Oracle."

CUNNINGHAM, MARGARET

DRAMA—MUSIC

Home, 71 Hodge Avenue, Buffalo, N. Y.

Born in Buffalo, N. Y., May 9, 1904; daughter of H. S. Cunningham and Maude C. Cunningham; general education, Buffalo Seminary, 1923; Miss Fountain's School.

Art education—Two years study abroad, piano with Monsieur Fuoniere of the Sorbonne, vocal instruction, Madame Vetzel; studied drama with Mrs. Alida White at Buffalo Seminary, and during the winter of 1925-26.

In the chorus of "The Mikado" produced by the Buffalo Players.

CURRAN, MARIE CECILIA

EDUCATION—ENGLISH

Home, 117 Loring Avenue, Buffalo, N. Y.; vocation, English instructor.

Born in Buffalo, N. Y., daughter of Michael Curran and Mary Smith; home in Buffalo since birth; general education, Masten Park High School, Buffalo; Buffalo State Normal School; Canisius College with degrees of B.A., M.A.

Instructor at South Park High School and Bennett High School.

Member, New York State Teachers' Association; High School Teachers' Association; Buffalo Canisius College Alumni.

CURRY, DOROTHY I.

MUSIC—VOCAL

Home, 33 Sterling Avenue, Buffalo, N. Y.; studio, same; vocation, vocalist.

Born in Nashville, Tenn., daughter of William J. Whiteside and Goldie Rude; home in Buffalo since 1912; married to Robert James Curry of Buffalo, N. Y., November 10, 1913; one child, Robert James, Jr.; general education, Lafayette High School.

Art education — Mrs. George Barrell, Buffalo; Lazare Samoiloff, New York City; studying at present with Mrs. Harriet Spire and coached by DeWitt C. Garettson of Buffalo.

Member of choir at St. Paul's Cathedral; member, Van Gar Chorus.

CURTIS, ESTHER CARLSON

LITERATURE—POETRY

Home, 3835 Osgood Street, Chicago; vocation, buyer.

Born in Sweden, December 16, 1884; lived in Buffalo for several years; married to Orcus Allen Curtis of Buffalo, August 1, 1920; general education, public schools.

Poems published in the following Buffalo newspapers: Express, Courier, News; in various Chicago publications, and in The Buffalo Arts Journal.

CURTIS, FLORENCE M.

MUSIC—PIANO, ORGAN

Home, 400 Wheatfield Street, North Tonawanda, N. Y.; studio, same; vocation, teacher of piano, organist and choir director.

Born in North Tonawanda, N. Y., daughter of Ansel P. and Mary S. Austin; home in North Tonawanda since birth; married to Vernon W. Curtis of North Tonawanda; general education, North Tonawanda High School and Buffalo State Normal School.

Art education — Studied with various Buffalo teachers and at Sherwood Conservatory of Music, Chicago.

Experience—Organist and choir director of various churches in North Tonawanda, twelve years;

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trained piano classes numbering sixty pupils for several years; organist and choir director of First Methodist Church, ten years; at present and for the past two years, organist and choir director of North Presbyterian Church, North Tonawanda.

CURTIS, VERNON W.

MUSIC—TENOR

Home, 400 Wheatfield Street, North Tonawanda, N. Y.

Son of Willis G. Curtis and Amelia Ann Curtis; married to Florence M. Austin of North Tonawanda, N. Y.; general education, North Tonawanda High School, Business College.

Art education—Henry Dunman, John Chipman, Buffalo; Dalton Baker, Toronto Conservatory of Music; coached with Harvey Hindermeyer, New York City and George Fleming Houston, Rochester Conservatory of Music.

Experience — Tenor soloist, First Methodist Church, North Tonawanda, N. Y., two years; tenor soloist, First Presbyterian Church, Buffalo, four years.

Organizations—Master Sutherland Lodge, F. & A. M., 1923; High Priest, Tonawanda Chapter, R .A. M., 1915; member Guido Chorus.

CURTIN, HELEN A.

CREATIVE DANCING

Home, 59 Admiral Road; studio, 1000 Elmwood Avenue, Buffalo, N. Y.; vocation, creative dancing.

Born in Covington, Ky., daughter of Henry Curtin and Lucy Jane Henderson; lived in Buffalo since 1901; general education, public schools; graduate, Masten Park High School.

Art education — Ball room and court dancing, George Dodworth, New York, and Mrs. Spink-Altemus, Providence, R. I.; "modern" dancing, Bazil, and Lawrence Durant, Vernon Castle, Maurice, and two partners of Joan Sawyer; tango, Casimir Ain of Argentine; aesthetic, folk, national, classical and court dancing, and eurhythmics, various instructors. Included in her equipment and considered by her as essential to her art, which she calls "harmonic expression," are a study of classical and Elizabethan literature, pictorial and plastic art, drama, dance and costume, Lou Wall Moore; rhythmic expression, a pupil of the Lucian Gale Barbour and Emerson Schools of Expression; dramatic art and pantomime, Madame Alberti, New York; phonetics, Mabel Hicks; line, form and color, and creative music, Elizabeth MacKinstry; drawing and dyeing, Ethelyn P. Cobb and Bertha Remick; art appreciation, Howard D. Beach, Herbert Adam and Arthur Dow; history of art, religion and civilization, Maud Burnside, Buffalo, and I. B. Stoughton Holborn, extension lecturer of Oxford University; piano, Prof. Van Clieve, Cincinnati, Ohio, and Prof. Malmane, St. Louis, Mo.; voice, Madame Gaudenza, Mrs. Howard Hamilton Baker and Harry J. Fellows; music appreciation, Bertha Remick, Tekla Adam, Beatrice Turner and Louis Seigel; psychology, Dr. Susan Frances Chase; physics, J. F. Philippi; chemistry of the body and foods, Dr. William V. Irons, Buffalo, and Blanche Leming, Battle Creek, Mich.; natural science, Dr. Richard F. Morgan; anatomy, physiology and hygiene, Dr. James Gibson and Dr. C. W. Proctor; corrective work, Margaret Sanderson, Buffalo, and David G. Stenberg, Buffalo; Olympic games with various experts in discus-throwing, javelin-throwing, archery, hurdling, relay torch running.

HELEN A. CURTIN
(Beach photo)

Miss Curtin has been teaching since she entered Masten Park High School as a junior; faculty member of Buffalo Seminary and Elmwood School 17 years. Her first program of Greek, court, folk and national dances for pupils of these schools, May 13, 1910; has since given many programs for schools and private classes; was director of dances, Larkin Pageant, Delaware Park, 1916; conducted programs three successive years for Chromatic Club; directed dances in Y.W.C.A. Pageant, 1916; in charge of 6th Episode, Dante Pageant, 1922; directed, Greek Chorus, Canisius College Pageant, 1925; coached Holy Cross College freshmen in Greek Chorus of Euripides' "Hecuba" produced at Holy Cross Stadium, May, 1926, and at Sesqui-Centennial Stadium, Philadelphia, September, 1926; demonstrations of harmonic expression before representative organizations in Cleveland, Toronto, Pittsburgh, Boston and New York, and conducted various summer camp classes.

CZACZKOWSKI, MATTHEW STANISLAUS

LITERATURE—MUSIC

Home, 419 Sweet Avenue, Buffalo, N. Y.; vocation, teacher School No. 57.

Born in Bialystok, Poland, June 24, 1904, son of Stanislaus Joseph Czaczkowski and Stefania Horodenska; home in Buffalo since 1909; general education, Masten Park High School, 1921; Buffalo State Normal, January, 1924.

Art education—Extension course in Literature for teachers under D. H. Lappin at State Normal, completed June, 1926.

Experience—Read "The Origin of Language," to Conrad Club, 1925; "Martin Kent," short story in "The Conradite," 1926; directed radio program of Conrad Club, WEBR, April 12, 1926.

Organized Joseph Conrad Literary Club, 1924; chairman membership committee, 1926, treasurer, 1925; member, New York State Teachers' Association.

Studied drawing, nine months, under Franciszek Olstowski.

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ANTHONY E. CWIKLINSKI
(Beach photo)

MAY D'AHNER
(Todd photo)

CWIKLINSKI, ANTHONY B.

ARCHITECTURE

Home, 41 Miller Avenue, Buffalo; studio, same; vocation, architect.

Born in Buffalo, N. Y., January 11, 1889, son of Alexander Cwiklinski and Mary Anna Sadowski; home in Buffalo since birth; married to Frances Cwiklinski of Buffalo, October 27, 1914; one son, Alexander.

General education—Parochial school, Buffalo public schools, Buffalo Technical High School; art education, acquired from practical experience.

Experience — Constructing public buildings and residences for fourteen years.

D'AHNER, MAY

PAINTING—PORTRAITS

Home, 380 Summer Street, Buffalo; studio, same.

Born in Buffalo, 1878, daughter of Frederick D'Ahner and Kathryn Schweitzer; home in Buffalo since birth; general education, public schools, Central High School, Buffalo.

Art education—William E. Chase, New York; George Bridgeman; Buffalo School of Fine Arts, Miss Coxe, Mr. Hitchcock—life class; Paris 1894-1897, studied with Gerrone, modeling and painting.

Exhibited in New York American Art Association, and at Albright Art Gallery.

Honors—Won $50 prize for child portrait, in New York American Art Studio Exhibition, 1906.

Member of The Arts Club of Buffalo; Society of Artists; Salon of Independent Artists.

DAVIS, WALTER STANLEY

MUSIC—ORGAN

Home, 330 Auburn Avenue, Buffalo, N. Y.; studio, same; vocation, organist, teacher.

Born in Port Jervis, N. Y., son of Charles Davis and Sarah Elizabeth Whitehead; home in Buffalo since March, 1904; married to Ethel E. Booth of Brockport, N. Y., June 29, 1918; one daughter; general education, Port Jervis High School, 1902; Port Jervis Business Institute, 1903.

Art education—Studied violin with Charles McCoy; piano with Carrie Lockwood; organ, Edgar K. Spring and piano, organ, harmony and choir-training with Andrew T. Webster.

Experience — Member of choir, later organist, Grace Episcopal Church, Port Jervis, N. Y.; member of hcoir, St. Paul's Church, Paterson, N. J.; member of choir and librarian, St. Paul's Cathedral, Buffalo, five years; choirmaster, St. John's Episcopal Church, Buffalo, seven years; organist and choirmaster, St. Mary's-on-the-Hill, Episcopal Church, ten years.

Member, Choral Society, Paterson, N. J.; was member and librarian, Philharmonic Chorus of Buffalo.

DAVISON, MARGUERITE GOLDEN

MUSIC—PIANO

Home, 72 Cheltenham Drive, Buffalo, N. Y.; studio, 516 Elmwood Avenue; vocation, teacher of piano.

Born in Buffalo, daughter of William Robert Davison and Margaret Golden; home in Buffalo since 1906; general education, Buffalo public schools, Lafayette High School.

Art education—Various local teachers; New York School of Music and Arts, Arthur Friedheim; Alex. Pero, harmony, Frank Warner, Aloys Cramer; Eastman School of Music, Rochester, N. Y.; Raymond Wilson.

Experience—Ten years teaching piano; accompanist; recital, 1920, St. Marys-on-the-Hill.

Silver medal from Sherwood Music School, Chicago, 1922.

Member, Guild of Allied Arts; Chromatic Club; Buffalo Players; Town Club.

Collection of The Buffalo History Museum

CHARLOTTE DARMSTADTER
(Kramer photo)

ERNEST DAVENPORT

DARMSTADTER, CHARLOTTE

LITERATURE—EXPRESSION

Home, 562 Humboldt Parkway, Buffalo, N. Y.; vocation, principal, School 22.

Born in Buffalo, 1891, daughter of William Darmstadter and Anne Altman; home in Buffalo since birth; general education, Buffalo Normal, University of Buffalo, B.S., 1925.

Art education—Expression at Emerson College of Oratory, Boston, Mass.

Lecturer with the Society of Natural Sciences, teacher and asisstant principal, Buffalo public schools.

Member, Society of Natural Sciences; Town Club; National Educational Association; State Teachers' Association.

DAVENPORT, ERNEST

PAINTING—ILLUSTRATION

Home, 16 Indian Orchard Place, Buffalo, N. Y.; studio, 1280 Main Street; vocation, painter and illustrator.

Born in Staffordshire, England, January 4, 1894, son of Harry Davenport and Harriet Edge; home in Buffalo since 1910; married to Mary Lyle Banks of Buffalo, May 15, 1919; two children, Donald and Alberta; general education, public school, high school.

Art education—Buffalo School of Fine Arts, School of Industrial Art of Pennsylvania Museum, Philadelphia, two years; Woodstock School of Painting and Sculpture, Woodstock, N. Y.

Exhibited, Buffalo Arts Club, 1925; art director for Kensington Agency, seven years; designer for Cusack; associated with Charles W. Bradley, Mutual Life Building, and has done free-lance work; art editor, Buffalo Athletic Club "Backer," 1921; won four years scholarship in Philadelphia.

Member Buffalo Arts Club; Buffalo Association of Independent Artists and Woodstock Arts Association, 1925-26.

DAVIDSON, WILLIAM DAVID

DRAMA—PAINTING

Home, Newfane, N. Y.; office, same; vocation, dental surgery.

Born in St. Catharines, Ont., April 20, 1902, son of William David Davidson and Theresa Marie Hafner; lived in Buffalo and environs, 1924-26; general education, St. Catharines Collegiate Institute, 1918; McGill University, Montreal, 1920; Toronto University, 1924.

Art education—Piano, St. Catharines and Toronto, 1908-18; painting, St. Catharines Collegiate School of Graphic Art.

Experience—Various piano recitals, 1909-18; orchestra, Montreal, 1920-21; illustrator for college magazine, cartoonist; appeared in plays 1922-24 as leading woman of college productions; appeared with the Buffalo Players, 1926, in "The Climax."

DAY, MRS. ALLEN E.

MINERAL PAINTING

Home, 65 Anderson Place, Buffalo, N. Y.; studio, same; vocation, teacher in mineral painting, oils and water-colors.

Born in Potsdam, N. Y., daughter of Morris MacDonald and Laura Bicknell; home in Buffalo since 1889; married to Allen E. Day of Monroe, N. H., August 20, 1885; general education, graduate Normal School, Oswego, N. Y.

Art education—Studied with Marshall Forye; Bischoff, New York; Sarah Wood Safford, New York.

Experience—Teacher of English, School No. 31; teacher Parliamentary Law; exhibited at Pan-American Exposition, 1901; has exhibited annually with Society of Mineral Painters for several years.

Charter member of Buffalo Society of Mineral Painters.

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WILLIAM MORE DECKER

ELISE DE GROOD

DAY, DAVID E.

DRAMA—ACTING

Home, 411 Massachusetts Avenue, Buffalo, N. Y.; vocation, actor.

Born in Buffalo, 1896, son of William L. Day and Carrie Shields; home in Buffalo since birth; general education, Lafayette High School, Buffalo State Normal School.

Directed and appeared in "Steve," Volday Players, 1926; "Outward Bound," "Manna," 1925, Buffalo Players; Swarthwore Players for two seasons.

Member, Volday Players, Buffalo Players.

DAYER, ELMER S.

MUSIC—VOICE

Home, 17 Standish Road, Buffalo, N. Y.; office, 1665 Main Street; vocation, manager, Fred F. Dye warehouse.

Born in Buffalo, N. Y., February 15, 1892, son of John Dayer and Hanna Walker; home in Buffalo since birth; married to Eva M. Dye of Buffalo, 1919; three children; general education, Masten Park High School.

Art education—Studied with Cora Griffin, Henry Dunman, Frank A. Watkins, Jerome Hayes, Buffalo.

Soloist at Central Park Methodist Church, Buffalo; has sung for numerous clubs and churches; solos broadcast from WGR and WMAK.

Member of Singers Male Quartette.

DECKER, WILLIAM MORE

LITERATURE—POETRY

Home, 897 Delaware Avenue, Buffalo, N. Y.; office, 1208 Main Street; vocation, President Hygeia Nursing Bottle Co., and Hygeia Glass Corporation, Lancaster, N. Y.

Born in Margaretville, N. Y., son of George Graham Decker and Katherine More; home in Buffalo since 1901; married to Margaret Elizabeth Smith, of Kingston, N. Y.; two children.

General education—District school at Margaretville, N. Y.; Williston Seminary, Easthampton, Mass.; New York Homeopathic Medical College, New York City, M.D., 1879.

Practiced medicine, Springfield, Mass., one and a half years; Rhinebeck, N. Y., one and a half years; Kingston, N. Y., fifteen years; Buffalo, two years.

Book of poems published by Roycrofters, 1923, "Romance of Niagara and other poems."

Dr. Decker received prize for best thesis on "Tropic Fever," at graduation from Medical College.

Member, Wanakah Country Club, Park Club, Buffalo Automobile Club, Westminster Club, Lake Shore Hunt Club and Buffalo Rotary Club.

DE FOREST, MARIAN

DRAMA—PLAY-WRITING

Home, 30 Irving Place, Buffalo, N. Y.; vocation, manager, Buffalo Musical Foundation.

Born in Buffalo, daughter of C. H. de Forest and Sarah P. Sutherland; general education, Buffalo Seminary.

Dramatized "Little Women," produced Playhouse, New York, October, 1912; New Theatre, London, 1919; "Erstwhile Susan," Mrs. Fiske; "Mister Man," produced by Miss Bonstelle's Stock Company. Dramatic editor of Buffalo Express for eighteen years. One of the founders and manager of Buffalo Musical Foundation.

President, Buffalo Players; charter member and president of "The Scribblers."

DE GROOD, ELISE

MUSIC—VIOLIN

Home, 450 Oakwood Avenue, East Aurora, N. Y.; studio, Mutual Life Building, Buffalo; vocation, concert violinist and teacher.

Born in Rotterdam, Holland, daughter of Henry DeGrood and Francisca Henderson; home in Buffalo

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JOSEPH DE LANE
(Beach photo)

ANNA EVA DENNY
(Beach photo)

since 1924; general education, schools of Holland.

Art education — Conservatory of Holland, four years—at the age of sixteen became violin teacher at the Music Academy of Heidelberg, Germany, while studying with Professor Fritz Hirt.

Toured in Panama, 1921; engaged to give a concert at the home of Governor Morrow; toured United States on concert stage; broadcast, WGR, WMAK, WAEF, WGY; superintendent of violin music at Settlement Music School.

Member Chromatic Club.

DE LANE, JOSEPH

MUSIC—BANJO

Home, 106 French Street, Buffalo, N. Y.; studio, same; vocation, teacher, banjo and mandolin.

Born in New York City, N. Y., September 2, 1885, son of Peter and Josephine DeLane; home in Buffalo since 1915; general education, public schools and high school, New York City.

Art education—Studied voice, banjo and mandolin with various teachers since seven years of age.

Appeared on the stage under own management in tour of the United States; fourteen years of experience as soloist in Mexico, United States and Canada. In 1915 came to Buffalo, teaching a class of one hundred and fifteen; appears in home talent minstrel show of Eagles, each Saturday night; played at organ fund recital, April 15, 1926, for Eagles; broadcast over WGR numerous times, with various orchestras of Buffalo; appears frequently in Buffalo and vicinity as banjo soloist; has demonstrated over radio, varied effects possible with banjo; member of Crystal Beach Orchestra, 1926.

Member of Eagles; Loyal Order of Moose; Buffalo Musicians' Association, and Automobile Club of Buffalo.

DENNY, ANNA EVA

MINERAL PAINTING

Home, 87 Ashland Avenue, Buffalo, N. Y.; studio, same; vocation, teacher of painting.

Born in Gowanda, N. Y., daughter of William Von Crystal Angersbach and Catherine Eva Messner; home in Buffalo since childhood; married to the late William Denny of Buffalo, Ocober 22, 1896; general education, Professor Wittie.

Art education—William Von Crystal Angersbach, portrait painting; Franz Bischoff, Dearborn, Mich.; Mary E. Deil, miniature painting, Buffalo; Mr. Capana, Chicago; A. B. Cobden, Philadelphia; Mrs. Allison Weber, Buffalo; C. Doring, Cincinnati; opaque, Mrs. McLennon Hinman, New York.

Exhibited at Albright Art Gallery; Buffalo Arts Club Exhibition; various private exhibitions.

For ten years Mrs. Denny's various painting exhibits won blue ribbons at various county fairs in Western New York.

Organizations—Member, Buffalo Society of Artists, Buffalo Arts Club, Guild of Allied Arts, Buffalo Society of Mineral Painters, honorary member of Laurel Players, president, Buffalo Salon of Independent Artists, 1926.

DEMPSEY, HARRY PRESCOTT

MUSIC—DRAMA

Home, 394 Pleasant Avenue, Hamburg, N. Y.; office, 232 Delaware Avenue, Buffalo; vocation, consulting engineer.

Born in Buffalo, July 12, 1890, son of Charles W. Dempsey and Carrie Horan; home in Buffalo and environs since birth; married to Mildred Evans of Hamburg, N. Y., June 28, 1923; one daughter, Laura Adrienne; general education, Cornell University and Massachusetts Technical Institute.

Art education—Voice, Emilio Balari, New York City.

Experience—Tenor roles in operas in and around Buffalo; tenor at St. Luke's and Trinity Churches,

Collection of The Buffalo History Museum

Buffalo; choirmaster, Trinity Church, Hamburg, N. Y.

DESMON, AARON J.

MUSIC—PIANO

Home, 321 Purdy Street, Buffalo, N. Y.; studio, same; vocation, teaching and tuning pianos.

Born in Buffalo, son of Joseph Desmon and Mary Flintrowitz; home in Buffalo since birth; general education, Buffalo public schools.

Art education—Studied piano under George Riegelman, Buffalo.

Organist for Fraternity Hall Association past three years; pianist for numerous local orchestras.

Member, Masons, Odd Fellows, Red Men.

DI BARTOLO, FRANCIS

LITERATURE—PUBLIC SPEAKING

Home, 43 Beaumaris Place, Buffalo, N. Y.; office, 536-538 Brisbane Bldg.; vocation, lawyer.

Born in Victoria, Italy, son of Anthony Di Bartolo and Josephine Ferraro; home in Buffalo since 1914; married to Frances Duval of Buffalo, September 17, 1919; general education, Academic in Italy; B.A., Syracuse University; L.L.B., Buffalo University; special study of Criminal Anthropology in University at Rome under Enrico Ferri.

Lecturer and member of Faculty of Arts and Sciences in University of Buffalo; instructor of Italian Language and Literature at Buffalo University and Hutchinson High School; lectured on Patriotism during war before numerous clubs of Buffalo. Served in Royal Italian Army, 1911-1914, and in France with American Expeditionary Forces in World War.

Organizations—F. & A. M., Consistory, Ismailia Temple; honorary member of various Italian associations; member, Italian-American Business Men's Association; Dilettante Club, Literary Clinic.

DICKSON, ELIZABETH

EDUCATION—ENGLISH

Home, 360 Delaware Avenue, Buffalo, N. Y.; vocation, teacher of English, Masten Park High Schol.

Born in Galt, Ont., daughter of John Dickson and Christina Watson.

General education — University of Washington, A.B., 1921; University of Buffalo, A.M., 1923.

Instructor of English, nineteen years in public schools; seven years in Masten Park High School.

Member Professional Women's Club.

DIEFENBACH, MABEL E.

DRAWING—DESIGN

Home, 11 Highgate Avenue, Buffalo, N. Y.; vocation, teacher of art, Masten Park High School.

Born in Clarence, N. Y., daughter of George Diefenbach and Mattie Lapp; home in Buffalo for many years; general education, Masten Park High School, Buffalo State Normal School.

Art education — University of Buffalo, Buffalo School of Fine Arts.

Experience—Has taught costume design, mechanical drawing, art history, representation and design; assistant principal at School No. 38 for seven years.

Member High School Teachers' Association.

DILLINGHAM, HELEN HALL

DRAMA—ACTING

Home, 154 La Salle Avenue, Kenmore, N. Y.

Born in Buffalo, N. Y., daughter of Howard H. Hall and Clara Benedict; home in Buffalo since birth; married to Merwell Dillingham of Buffalo, N. Y., 1921; two children, Phyllis and Merwell, Jr.; general education, Lafayette High School.

Experience — Played part of "Aunt Josie" in "Steve," Volday Players' production, 1926.

Member of Volday Players.

DOELMAN, BURT O.

PHOTOGRAPHY

Home, 218 East Delavan Avenue, Buffalo, N. Y.; studio, same; vocation, commercial photographer.

Born in Buffalo, son of Myron Doelman and E. A. Doelman; home in Buffalo since birth; general education, Buffalo public schools.

Experience—In business over twenty years as commercial photographer.

DOHERTY, JAMES H.

DRAWING—DESIGN

Home, 183 Wakefield Avenue, Buffalo, N. Y.; studio, 625 Main Street, Buffalo; vocation, commercial artist.

Born in Buffalo, October 3, 1892, son of John Doherty and Theresa Jordan; home in Buffalo since birth; general education, three years high school.

In business as a commercial artist three years.

DOLLEY, WILLIAM L., JR.

EDUCATION—BIOLOGY

Home, 287 Norwood Avenue, Buffalo, N. Y.; vocation, professor of Biology, University of Buffalo.

Born in Staunton, Va., 1887; son of William L. Dolley and Florence Peters; general education, Randolph-Macon College, A.B., 1907; A.M., 1908; Johns Hopkins University, Ph.D., 1914.

Professor Biology, Randolph-Macon College, 1914-25; University of Buffalo since 1925; instructor in Biology in Western Reserve University, 1910-11.

Member, Phi Beta Kappa, American Society of Zoologists, Fellow A.A.A.S., Kappa Sigma, Gamma Alpha Scientific Fraternity.

Contributor to various scientific publications.

DONAHUE, MARVEL BROWNING

DRAMA—ACTING

Home, Buffalo Athletic Club, Buffalo; vocation, securities.

Born in Castle Rock, Colo., June 10, 1900, son of John L. Donahue; home in Buffalo since 1925; general education, high school; Culver Military Academy; Leland Stanford University, one year; Columbia University, 1924.

Art education—Parts with Philolexion Society, Columbia University; Sword and Sandals, Leland Stanford University; Louis Calvert, 1923.

Experience—Appeared in Buffalo Players' productions of "Anna Christie," "Manna," Sherlock Holmes," "The Thief;" "Varsity Show," at Colum-

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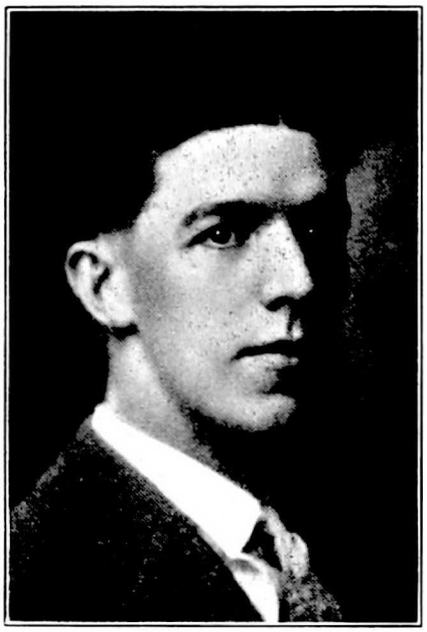

EDMOND DOWD
(Beach photo)

M. DOROTHY DOYLE
(Beach photo)

bia, 1920; "Pierre of the Plains," Leland Stanford; "Julius Cæsar," Columbia, 1923.

Organizations—Buffalo Athletic Club, Alumni Association of Phi Kappa Psi, Columbia University Club, New York.

DOWD, EDMOND

MUSIC—PIANO

Home, 3124 Main Street, Buffalo, N. Y.; studio, same; vocation, teacher of piano.

Born in Buffalo, N. Y., 1898; son of Michael Dowd and Mary Kennedy; home in Buffalo since birth; general education, Hutchinson High School, Buffalo, and New York University.

Art education—Graduate of Sherwood School of Music; studied with Mrs. Nellie Gould and Otto Hager.

DONK, ROSE RUDOLPH

LITERATURE—EDUCATION

Home, 508 Franklin Street, Buffalo, N. Y.; office, same; vocation, physician.

Born in Newark, N. J., March 8, 1882, daughter of John R. Donk and Libbie Genther; home in Buffalo since 1909; general education, high school, Cornell University, Ithaca, N. Y., 1905 A.B.; Buffalo University, 1911, M.D.

Writes for various scientific joprnals.

Won state scholarship at Cornell.

Member, Pen Women's League, Erie County Medical Society, American Medical Association, Buffalo Women's Medical Association.

DOUGLASS, HELEN

MUSIC—VOICE

Home, 558 West Ferry Street, Buffalo, N. Y.; studio, 266 Bryant Street; vocation, teaching and singing.

Born in Plainfield, N. J., daughter of Edwin Thomas Douglass and Ednah Wilkins; home in Buffalo since 1900; general education, Elmwood School, Buffalo Seminary, 1912.

Art education—Studied voice with Margaret Adsit Barrell, Buffalo; Walter Kiesewetter, New York; French diction and songs with Camille Decreus in Paris; piano, Evelyn Choate; theory, harmony and composition, Kathryn McCarthy.

Experience—Taught at the Park School, Buffalo; the Pine Mountain Settlement School, Pine Mountain, Ky.; instructor in Musical Therapy, 1918-19 at Fort Porter, United States General Hospital, No. 4, Buffalo, N. Y.; concert and church soloist.

Member of the Chromatic Club, Junior League, Graduates' Association.

DOYLE, M. DOROTHY

PAINTING

Home, 210 Oxford Avenue, Buffalo, N. Y.; studio, same; vocation, teacher.

Born in Buffalo, N. Y., daughter of James H. Doyle and Katherine Welch; home in Buffalo since birth; general education, Masten Park High School, Teachers' Training School.

Art education—Sacred Heart Academy, Buffalo; Buffalo School of Fine Arts; summer course in Art, Buffalo State Normal.

Exhibited in The Society of Artists' Thumb Box Shows, 1924-25; exhibited with Buffalo Society of Artists' Annual Exhibition, 1924, also picture exhibited in "House Beautiful," Boston, 1924.

Member, Buffalo Society of Artists.

DRESCHER, BERTHA

MUSIC—VOICE

Home, 44 Orchard Place, Buffalo, N. Y.; studio, same; vocation, concert soloist and teacher.

Born in Albany, N. Y., daughter of Herman Drescher and Bertha Adam; home in Buffalo since childhood; general education, Buffalo public schools.

Art education—Henry Dunman, Frank Arthur

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HARRY A. DREXLER
(Beach photo)

PAUL F. DUCHOW
(Beach photo)

Watkins, Edward R. Myer, Buffalo; Frantz Proschowsky.

Miss Drescher has sung many times at the American Music Festival, Elmwood Music Hall, Twentieth Century Club and for numerous city clubs. Broadcasts weekly for WMAK; occasional recitals for WGR; soprano soloist for Buffalo Operatic Company; was soloist for Harugari Frohsinn Concert, May, 1925.

DREXLER, HARRY A.

MUSIC—ORGAN

Home, 554 Dartmouth Avenue, Buffalo, N. Y.; studio, same; vocation, organist.

Born in Buffalo, N. Y., 1893, son of Henry Drexler and Henrietta Storck; home in Buffalo since birth; married to Mabel Brechtel of Buffalo, 1925; general education, Buffalo public school, Masten Park High School.

Art education—Mr. Huehne, Buffalo; piano and organ, Miss Edna L. Springborn.

Organist, Prospect Avenue Baptist Church; Kenmore Presbyterian Church, and Memorial Evangelical Church; recitals at St. Matthew's and Zion Reformed churches; at present organist at First Evangelical Church.

Member, American Guild of Organists.

DUCHOW, PAUL F.

DECORATION—DESIGN

Home, 169 Breckenridge Street, Buffalo; studio, same; vocation, interior decorator.

Born in Berlin, Germany, May 27, 1888, son of Wilhelm F. Duchow and Amelia Krueger; home in Buffalo since 1913; married to Helen G. Motter of Buffalo, October 10, 1925; general education, in Germany.

Art education—Abroad under private instructors; also Art Institute of Chicago; Buffalo School of Fine Arts.

Experience — Decorating public buildings, churches, theaters and homes, Buffalo, N. Y., and other cities.

Charter member, Arts Club of Buffalo.

DUNBAR, ANNA GLENNY

SCULPTURE

Home, 152 Bryant Street, Buffalo, N. Y.

Born in Buffalo, May 28, 1888; daughter of Bryant Burwell Glenny and Charlotte Miller; home in Buffalo since birth; married to Davis T. Dunbar of Buffalo, July 19, 1916; children, Davis, Jr., and Joan; general education, Farmington, Conn., Academy.

Art education—Boston Art School and study with Emile Antoine Bourdelle, Paris.

Mrs. Dunbar is honorary curator of sculpture of the Albright Art Gallery.

DUNCAN, JAMES WILLIAM

MUSIC—PIANO

Home, 225 Lisbon Avenue, Buffalo, N. Y.; studio, same; vocation, teacher of piano.

Born in Dunkirk, N. Y., January 24, 1859, son of James Duncan and Alice Renney; home in Buffalo since 1896; general education, high school, Sidgwick Institute, 1878.

Art education—William Montgomery; Fort Wayne, Indiana, Conservatory, Charles Meyer; Mrs. H. J. Howe, organ.

Taught forty years; toured New York State with trio of piano, violin and cello; composed numerous selections; broacast, WGR; directed orchestra in dramatic company in tour of United States; organist, St. Thomas Episcopal Church, Buffalo, fourteen years.

DUNLAVY, MYRON C.

DRAMA—MANAGEMENT

Home, 109 Park Place, East Aurora, N. Y.; vocation, division commercial representative of New York Telephone Company.

Born in Waveland, Ind., November 13, 1888, son of Dr. Ira E. Dunlavy and Jessie Covert; home in Buffalo and East Aurora since 1920; married to

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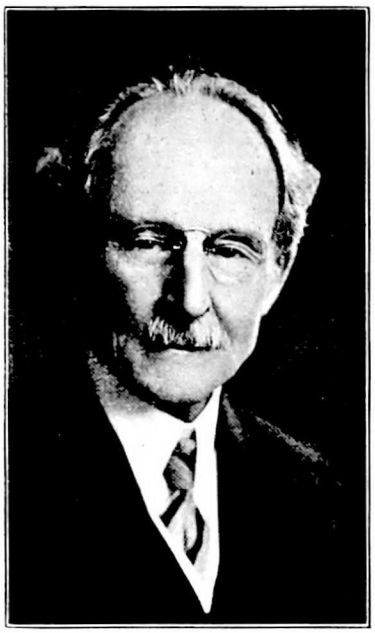

HENRY DUNMAN

HELEN DOYLE DURRETT
(Beach photo)

Helen Helmer of Syracuse, N. Y., March 4, 1919; two daughters, Betty M., Virginia C.; one son, Myron C., Jr.; general education, two years, Butler College, Indianapolis, Ind.

Experience—Manager, four years, B. F. Keith Theatres; three years, independent producing manager.

Member, Elks No. 13; F. & A. M. No. 679; Buffalo Chamber of Commerce; president of Buffalo Little Theatre Guild, Inc.

DUNMAN, HENRY

MUSIC—VOICE

Home, 67 Park Street, Buffalo; studio, 70 Park Street; vocation, teacher of singing.

Born in Singapore, Straits-Settlements, June 7, 1853, son of Thomas Dunman and Mary Anna E. Crane; home in Buffalo since 1891; married to Maude Whitney, Frewsburg, N. Y., June 16, 1901; general education, in England and three years, as a boy, in Dusseldorf, Germany.

Art education—Besides private vocal instruction, studied three years at Royal Academy of Music, London, England, under Manuel Garcia, Edwin Holland, and Du Vivier; later in New York with Ernest Perring and Belari.

Experience—In 1882 was tenor of Doyle Carter's Light Opera Co., in "Iolanthe," in New York; in 1884-1885 was a member of Sir Henry Irving's company engaged especially to sing the song "Sigh No More Ladies," in "Much Ado About Nothing"; for one year tenor soloist of Trinity Chapel, New York, and for six years tenor of the Madison Avenue Baptist Church, New York; later tenor of the Musin-Godowsky Concert Company; was tenor soloist of the old Lafayette Presbyterian Church, Buffalo, 1886-1887, and taught in Buffalo since 1891.

Honors—Medal for singing, Royal Academy of Music, London, England.

Organizations—Charter member of the Guido Male Chorus.

DURRETT, HELEN DOYLE

MUSIC—VIOLIN

Home, 532 Elmwood Avenue, Buffalo; studio, same; vocation, teacher of violin.

Born at Scranton, Pa., April 4, 1895, daughter of John L. Doyle and Minnie O'Connor; home in Buffalo since 1922; married to Richard Durrett of New York July 21, 1916.

Art education—Ithaca Conservatory of Music.

Experience—Teacher, Ithaca Conservatory of Music; Oklahoma State College for Women.

Honors—Scholarship student, Ithaca Conservatory; first prize, National Federation Music Clubs, 1915.

DYCZKOWSKI, EUGENE M.

PAINTING—ILLUSTRATION

Home, 1629 Falls Street, Niagara Falls, N. Y.; studio, No. 13 Franklin Building, 493 Franklin Street, Buffalo; vocation, commercial artist.

Born in Philadelphia, Pa., son of Andrew Dyczkowski and Pauline Kornacka; home in Buffalo since September, 1925.

Art education—Buffalo School of Fine Arts, 1924; now studying with Urquhart Wilcox.

Honors—One scholarship, 1924; two prizes, 1925, Buffalo School of Fine Arts.

Member Arts Club of Buffalo.

DU VALL, CLYDE WAYNE

PAINTING—ILLUSTRATION

Home, 51 Northumberland Avenue, Buffalo, N. Y.; studio, same; vocation, commercial artist.

Born in Buffalo, son of Clayton Monticello Du-Vall and Ina Vail; home in Buffalo since birth; married to Zetta Lee of Buffalo; general education, Buffalo public schools, Technical High School, Buf-

Collection of The Buffalo History Museum

CLYDE WAYNE DU VALL

HERBERT DU VALL
(Beach photo)

falo; two years, University of Buffalo; two years, Harvard.

Art education—Buffalo School of Fine Arts, 1919-25, Urquhart Wilcox; Otto G. Schneider, Calogero Scibetta, private instruction.

Pictures exhibited, "A Chinese Tea Pot," and "A Study of Still Life," at Buffalo Society of Artists' Exhibit, 1921; Arts Club, 1926, "The Dancer," and "Lon Chaney," portrait; was art director for L. R. Steel Corporation, various engraving concerns and Holling Press; director Apac Studio.

Vice-president, Arts Club of Buffalo; member, Greater Buffalo Advertising Club; Washington Lodge, F. & A. M.; Phi Sigma Chi.

Du Vall, Herbert Allen

PAINTING—ILLUSTRATION

Home, 50 Northumberland Avenue, Buffalo, N. Y.; vocation, Director of Art Department, Maltop, Inc., Buffalo.

Born in Buffalo, N. Y., October 25, 1895, son of Clayton DuVall and Ina Vail; home in Buffalo since birth; married to Emma Iulg of Buffalo, September 28, 1919; one child; general education, Masten Park High School, Buffalo.

Art education—Buffalo School of Fine Arts, under Urquhart Wilcox; studied landscape painting under Otto J. Schneider.

Experience—Advertising department of Thomas Cusack, three years; worked in navy on art and design for radio, in France; director of art department at Maltop, Inc., for the past three years.

Member, Buffalo Society of Artists, Buffalo Arts Club.

Eckel, Louis P. G.

ARCHITECTURE

Home, 86 York Street, Buffalo; studio, same; vocation, architect.

Born in Buffalo, April 4, 1862, son of Louis Eckel and Juliana Sibel; home in Buffalo since birth; married, 1890 to Mary L. Felter of Durhamville, N. Y.; children, Dorothy C., Alan L., Ethel M. and Ruth A.; general education, public schools, Buffalo.

Art education—Drawing school; first member of staff of Green & Wickes, 1884; started with Porter and Percival, 1880-1882; with Fred C. Humble, 1886-7.

Designed, Elmwood Heights, Elizabeth Apartments and various stores, apartments, and homes.

Eckhardt, Elsa L.

MUSIC—ORGAN

Home, 10 Niagara Square, Y.W.C.A., Buffalo, N. Y.; vocation, organist, teacher of music.

Born in Hamilton, Ohio, daughter of William Eckhart and Fredericka Schlichter; general education, Hamilton High School.

Art education — Nashville, Tenn., and Belmont Conservatory of Music; Cincinnati College of Music.

Experience—Teacher of piano for the past ten years; organist, Church of Christ, Hamilton, Ohio; now playing in the MacAlpine Memorial Presbyterian Church.

Member, Buffalo Chapter of the American Guild of Organists.

Edelson, Charles King

PAINTING—ILLUSTRATION

Home, 359 Woodlawn Avenue, Buffalo, N. Y.; vocation, student.

Born in Omaha, Neb., March 31, 1894; son of Max Edelson and Anna Silverman; home in Buffalo since 1902; general education, Central High School, Buffalo. 1913; Hursts' Business College, 1914.

Art education—Four years private instruction, two years, Buffalo School of Fine Arts; Florence J. Bach, Mildred D. Green, Bernard V. Carpenter; six months special landscape instruction with John Rummell.

Exhibited, "A Summer Sky," Thumb Box Show, Society of Artists, 1925; "A Bridge," "Park Bridge," "An Atmospheric Day," "Trees," and "A Summer Sky," Arts Club Second Annual Show, 1926.

Member, Arts Club, Society of Artists.

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EDGERTON, MINNIE AURELIA

PAINTING—CHINA

Home, 32 South Cayuga Street, Williamsville, N. Y.; studio, same; vocation, china painting.

Daughter of Vine Bailey Edgerton and Lucinda Shaver; home in Buffalo intermittently since birth; general education, Grammar School, Rome, N. Y.; Verona Select School, Verona, N. Y.

Art education — Four-year course, Chautauqua Literary and Scientific Circle; graduate of The Golden Gate School; studied china painting with Franz Bischoff and Professor Leycoff, Detroit; oil painting, Emily Peck; water color, Claire Shuttleworth, Buffalo, and Mrs. Cherry, St. Louis; studied china in Boston, Mass., and painting with Mrs. Filkins and Mrs. G. Allison Weber, and has done some miniature painting.

Exhibited china, Mineral Painters' Exhibition, at Iroquois Hotel, Buffalo, two seasons, 1903-04, Keramic League; in charge of Applied Arts Exhibit at Pan-American Exposition, 1901; had a studio two years on Franklin Street, Buffalo.

Received honorable mention for a shell tea set, Buffalo International Fair; several first prizes at Hamburg Fair.

EDWARDS, MARIA R.

LITERATURE—EDUCATION

Home, 74 Bidwell Parkway, Buffalo, N. Y.; studio, same; vocation, teacher.

Born in Louisville, Ky., December 23, 1867, daughter of John Clark Reeves and Maria Reed; home in East Aurora and Buffalo since 1886; married to Willis M. Edwards of Painted Post, N. Y., April 16, 1895; general education, Louisville High School.

Art education—One year travel abroad studying The History of Art; has attended and made notes on twenty art exhibits held in the Albright Art Gallery.

Teaches classes in "Thought Training for Children and Adults"; author of "Thought Training for Young and Old," published in the United States and England and having a wide circulation in England.

Member of The League of American Pen Women; charter member of The Town Club.

EDWARDS, VERA MELISSA

ARTIST'S MODEL

Home, 343 Masten Street, Buffalo, N. Y.; vocation, model.

Born in Buffalo, N. Y., daughter of Clayton DuVall and Ina May Vail; home in Buffalo since birth; married to David Edwards of Buffalo, N. Y.; two children; general education, Buffalo public schools.

Model for Urquhart Wilcox, Florence J. Bach, Franc Root McCreery and numerous other artists; posed for Buffalo School of Fine Arts, Syracuse University, Mechanics Institute, and Technical High School classes of Buffalo; posed for illustrations in Jane Abbott's "Barberry Gates," made by Franc Root McCreery; in photographs for Robert McGeorge, Carlena Smith, George Nussbaumer, Buffalo, and various New York photographers.

ELLIS, ADALYN JUNE

EDUCATION—ENGLISH

Home, 507 Potomac Avenue, Buffalo, N. Y.; vocation, teacher of English.

Born in Alfred, N. Y., daughter of Samuel Ellis and Maria Wells; home in Buffalo since 1914; general education, Alfred Academy, Alfred University, Ph.B.

Art education—Columbia University, course at Chautauqua with Edward Howard Griggs and Professor S. H. Clark.

Taught five summers in Chautauqua, one summer in Alfred University; has taught in Lafayette High School for the past ten years; summer of 1923 studied and traveled abroad.

Member, College Club, American Association of University Women.

Theme reader for University of Buffalo for four years.

ELLIS, EMMA MAY

DANCING

Home, 416 Humboldt Parkway, Buffalo, N. Y.; vocation, teacher of dancing.

Born in Philadelphia, Pa., August 31, 1905, daughter of Charles H. Ellis and Katharine Latt; home in Buffalo since 1908; general education, Buffalo public school, No. 54, 1919; Masten Park High School, 1923; one year, University of Buffalo.

Art education—Studied all branches of dancing under Mrs. Alice V. Munger, Buffalo; at present attending Indianapolis Normal School; was solo dancer of a group of students, selected from the Indianapolis Normal School, 1926, to tour all large cities, demonstrating their work; taught at Y.W.C.A. camp at Forty Acres, Farnham on the Lake; danced at Loew's Theatre, Buffalo, one week, September, 1923; appeared each year in special features in Mrs. Alice Munger's recitals and also at Buffalo Auditorium under the auspices of Buffalo Turnverein, April, 1926; Miss Ellis has also studied violin.

Member Psi Kappa Phi.

ELLIS, KATHERINE MARGARET

DRAMA—DANCING

Home, 416 Humboldt Parkway, Buffalo, N. Y.; vocation, actress.

Born in Philadelphia, Pa., 1904, daughter of Charles H. Ellis and Katherine Latt; home in Buffalo since childhood; general education, Masten Park High School, Buffalo; Wells College.

Art education—University of Buffalo, one year; dancing with Mrs. Alice Munger, Buffalo; also studied piano.

Experience—Art Landry's Orchestra, three weeks; club exhibitions in Buffalo the past season; McGarry Players one season; Actors Benefit Performance at Shea's Court Street Theatre and Orpheus Benefit at Majestic; model in Hengerer's and Schaeffer's Fashion Shows, Buffalo; danced at Arts Club Fantasia, 1926.

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MISS LEO B. ENGLEHART
(Beach photo)

ENGLEHART, LEO BLANCHE

DECORATIVE LACES

Home, 499 Delaware Avenue, Buffalo, N. Y.; studio, same; vocation, collector of decorative laces and brocades.

Born in Brooklyn, N. Y., daughter of Thomas Burnside Englehart and Caroline M. Crusius; general education, Mrs. Williams' Private School, Buffalo.

Art education—Private instructors; art training in New York City and centers in Europe; Miss Englehart acquired much information from her mother.

Experience—Taught embroidery and lace stitches in earlier life; conducted exhibition gallery at 668 5th Avenue, New York; exhibited at Detroit Society of Arts and Crafts, Detroit Museum, where she started the lace collection in 1918; exhibited at Colony Club, New York, in the interest of a lace center in America, also at the Plaza Hotel through the Needle and Bobbin Club of New York, and at the Twentieth Century Club, Buffalo.

Organizations — American Federation of Arts; Detroit Society of Arts and Crafts; Metropolitan Museum; New York Archeological Society; Charter Member, Guild of Allied Arts; Zonta Club and Niagara Falls Country Club.

ENOCH, SHERMAN D.

DRAMA—ACTING

Home, 162 Lexington Avenue, Buffalo, N. Y.; studio, same; vocation, civil engineer.

Born in Henrietta, N. Y., September 29, 1875, son of Alexander B. Enoch and Mary DeWitt Enoch; home in Buffalo since 1901; married November 19, 1921 to Margaret Osborne of Buffalo; general education, public schools, high school and Union College.

Art education—Practical experience on professional stage; principal comedian in "Floradora," "Martha," "The American," "Sergeant Kitty," "Mlle Modiste," and Henry W. Savage and George Lederer productions; also owner "Stewart Opera Company."

Member, Union College Dramatic Association; The Strollers, of New York; The Players, of Rochester, N. Y.; member, Board of Directors, Buffalo Players, three years.

ERION, ALFRED FRED

MUSIC—PIANO

Home, 719 Amherst Street; studio, same; vocation, teaching piano.

Born in Buffalo, January 19, 1877, son of John Erion and Katherine Klipfel; home in Buffalo since birth; married to Emma Beitz of Buffalo; two daughters, Bernice R. and Loraine G.; general education, public school, Buffalo.

Art education—Andrew T. Webster; Angelo M. Read.

Experience—Organist, Elks; organist at Trinity Evangelical Church; director of Trinity choir; director of Elks' Quartette; various recitals.

Member, Elks; F. & A. M.; Ismailia Shrine.

ERION, BERNICE

CRAFTSMANSHIP—WEAVING

Home, 719 Amherst Street, Buffalo, N. Y.; vocation, teacher.

Born in Buffalo, April 27, 1904, daughter of Alfred Erion and Emma Beitz; home in Buffalo since birth; general education, high school, Buffalo; Pratt Institute.

Art education—Pratt Institute, Brooklyn, 1925; special course in weaving and other crafts; postgraduate course, Buffalo Technical High School.

Taught Art, Dayton, Ohio; exhibitions of weaving at Pratt Institute.

Awarded honors in weaving, wood-carving and hammered brass at Pratt Institute.

ERISMAN, ALBERT J.

MUSIC—TENOR

Home, 111 Bidwell Parkway, Buffalo, N. Y.; studio, Station WMAK, Lafayette Hotel; vocation, soloist, North Presbyterian Church; manager of WMAK.

Born in Buffalo, N. Y., 1882, son of William C. and Emma K. Bork; home in Buffalo since birth; general education, Masten Park High School, University of Buffalo.

Art education—Frank Dossert, Mme. Tourania; William Shaw and Henry Dunman.

Experience — Private concerts, University Club, Buffalo Consistory, Buffalo Club; soloist on various occasions for Guido Chorus; soloist, Long Island Choral Society; soloist, Westminster Central Presbyterian Church, thirteen years; boy soprano at Trinity Church for five years, (age twelve to seventeen); soloist, Liberty Loan Chorus; tenor soloist, St. Paul's Cathedral.

Formerly charter member, Guido Chorus.

ERLENBACH, LESTER E.

MUSIC—ORGAN

Home, 775 Prospect Avenue, Buffalo, N. Y.; studio, WGR; vocation, pianist, organist, concert and dance orchestras.

Born in Buffalo, N. Y., December 15, 1898, son of George R. Erlenbach and Mary Grannan; home

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MRS. SPALDING EVANS

LILLIAN VEATCH-EVENS
(Beach photo)

in Buffalo since birth; general education, Central High School, Canisius College and Carnegie Technical School.

Art education—Blanche Rice, Buffalo; Dunning Conservatory.

Two years concert pianist, three years broadcasting soloist, eight years dance and orchestra.

Organizations—Delta Psi, Alhambra, Knights of Columbus, Catholic Club, Army and Navy Club.

Evans, Mary Anna Buck

LITERATURE—POETRY

Home, 158 High Street, Lockport, N. Y.

Born in Lockport, N. Y., January 27, 1857, daughter of John Hildreth Buck and Harriet M. Fletcher; home in Lockport and Buffalo since birth; married August 20, 1879 to Spalding Evans, Lockport, N. Y.; one daughter, Mary Hale Evans, now Mrs. Richard Evans Norton, of Philadelphia.

General education—American schools and abroad.

Experience—Wrote for many publications, magazines and newspapers; gave a series of lectures on French and English History, out of which grew the Saturday Club, Lockport, N. Y.; president now, for the ninth time.

Wrote five volumes of poems, published by G. P. Putnam's Sons, New York: "In Various Moods," 1893; "Nymphs, Nixies and Naiads," 1895; "The Moonlight Sonata and Other Verses," 1910; "The Caliph's Secret and Other Verses," 1916; "The Cry of Vashti and Other Verses," 1922-23; also wrote several short plays, among them "At the Mermaid Tavern," a Shakespearean play, given at the Twentieth Century Club in 1916, and a Christmas booklet: "A Christmas Episode at the Old Eagle Tavern," published by Matthews, Northrup Co., Buffalo, in 1912.

Organizations — Twentieth Century Club; First Vice-Regent Buffalo Chapter D. A. R.; The Scribblers; Western New York Branch, American Pen Women, 2nd president; Past President of the Buffalo Colony, New England Women; Life Member of Town Club of Buffalo, Country Club and Saturday Club of Lockport.

Evens, Lillian Veatch

MUSIC—VOICE

Home, 92 Ashland Avenue, Buffalo; studio, same; vocation, concert singer, vocal teacher.

Born at Louisville, Ky., daughter of Leslie R. Veatch and Laura Holman; married April 17, 1920 to Emmet A. Evens, Buffalo; general education, private school, Semple Collegiate School for Girls; post graduate course.

Art education — Edith Watkins Gardenzi, New York, voice.

Entertaining in camps during war; soloist with Orpheus and many other clubs and societies; appeared at Shea's Hippodrome, Broadway Auditorium, and in concert tours in the South, East and Canada; soloist at Prospect Avenue Baptist Church, Buffalo.

Member of the Arts Club.

Estabrook, Cora Adeline

MUSIC—PIANO

Home, 501 Forest Avenue, Buffalo; studio, same; vocation, teacher of piano.

Born in Jackson, Pa., August 27, 1873, daughter of C. H. Estabrook and Adeline Morse; home in Buffalo since 1903; general education, Carbondale High School, Carbondale, Pa.; Miller's State Normal School, Pennsylvania, 1895.

Art education—Miller's Normal School; Hayden Evans, Scranton Conservatory; Wilkes-Barre Conservatory of Music.

Member Philharmonic Singing Society.

Ernst, Natalie Caroline

MUSIC—SOPRANO

Home, 128 Woodward Avenue, Buffalo, N. Y.; vocation, probation officer.

Born in Buffalo, daughter of Henry J. Ernst and Gertrude Scheu; home in Buffalo intermittently since birth; general education, Buffalo public school,

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MRS. ETHEL FARNHAM
(Peck photo)

Masten Park High School, New York School of Sociology.

Art education—Studied languages, German and Italian, privately; piano, Mrs. Frederick Grant Mitchell; voice and piano, Henry Lautz, Mme. Grace Hendee Humphrey.

Experience—Member of choir, Bishop's Chapel, Buffalo; quartette, Clef Club, Buffalo; sang in various recitals; appeared in various musicals of the Choral Club.

President, Choral Club, member, Zonta Club, Buffalo Athletic Club, Chromatic Club, Republican Women's Club, North Presbyterian Church, League of Women Voters, and Town Club.

FARNHAM, MRS. ETHEL H.

DANCING—TEACHER

Home, 904 Elmwood Avenue, Buffalo; studio, same; vocation, teacher of dancing.

Born at Dunkirk, N. Y., daughter of H. H. Hines and Eliza Ellis Hines; home in Buffalo since 1910; married to Nye H. Farnham, September 16, 1903; children, Ethel Roberta, Dorothea Natalie; general education, grammar school, private instruction.

Art education—Miss Helen Curtin, Buffalo, and Chalif School of New York.

Private classes in dancing.

Member, Guild of Allied Arts, Buffalo Players.

FARNHAM, ETHEL ROBERTA

DANCING

Home, 904 Elmwood Avenue, Buffalo, N. Y.; vocation, dancing and posing.

Born in Buffalo, N. Y., August 26, 1906, daughter of Nye Harrison Farnham and Ethel Hines; home in Buffalo intermittently since birth; general education, Elmwood School, public schools and Lafayette High School.

Art education—Hiss Helen A. Curtin's classes in rhythmic and ball-room dancing; studied piano and dancing with Mrs. Russell; voice, with Henry Dunman, a short time; studied in her mother's classes in ball-room dancing and in Chalif Studio, New York, for special dances; at present attending Buffalo School of Fine Arts.

Experience—Appeared in one production of Buffalo Players; The Hengerer Fashion Show, church fairs and entertainments, the Dante pageant and posed for Alexander Levy.

Member, Daughters of the American Revolution; Sons and Daughters of New England.

FAYFIELD, ROBERT C.

PAINTING—ARCHITECTURE

Home, 26 Duane Terrace, Buffalo, N. Y.; studio, 711 Iroquois Building; vocation, architect.

Born in Buffalo, N. Y., January 31, 1872, son of George L. Fayfield and Harriet N. Cochrane; home in Buffalo since birth; married to Lucy D. Hoole of Buffalo, September 8, 1896; two sons, Elwood C. and Robert H.; general education, Buffalo grammar and high schools.

Art education—Massachusetts Institute of Technology, 1896; pen and ink rendering under David A. Gregg; water-color rendering, Ross Turner; architectural design, Constant Desire Despradelle.

Experience—Engaged in the practice of architecture twenty years; design and supervision of commercial buildings.

Member, Buffalo Chapter, American Institute of Architects; National Chapter, American Institute of Architects; Technology Club.

Mr. Fayfield introduced art panels in black and white on tiled walls and surfaces.

FEIDLER, CLARA MARGARET HAYES

(1893-1926)

DECORATION—DESIGN

Home, 146 Anderson Place, Buffalo, N. Y.; studio, same; vocation, commercial artist.

Born in Buffalo, N. Y., October 28, 1893, daughter of John Arthur Hayes and Clara Haight Hayes; home in Buffalo since birth; married to Earl Benson Feidler of Buffalo; general education, Finishing School, St. Mary's Hall, Burlington, N. J.; died in Buffalo, 1926.

Experience — LaHacienda Magazine, advertising department, layouts, lettering, etc.; Lord & Thomas Advertising Agency, Chicago, Ill., one year; DeMar Manufacturing Company, decorating baskets; charge of advertising department for Del Ray Advertising Agency, Buffalo; five years' experience in floral decoration, Gift and Treasure Company, Lancaster, N. Y., decorating glassware.

Reproduced antique stencilling; antique clock and mirror panels reproduced on glass; decorated furniture.

FELLOWS, LEO B.

MUSIC—DRAMA

Home, 198 Edwards Street, Buffalo, N. Y.; studio, 735 Delaware Avenue; vocation, voice teacher.

Born in Bradford, Pa., September 1, 1890, son of Burleigh Leo Fellows and Fay Hallis; home in Buffalo since 1920; married to Mildred Crary of

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Kenmore, N. Y., September 30, 1917; three children; general education, graduate, Dunkirk, N. Y. High School.

Art education—University of Michigan, A.B. degree; Cornell University, Ithaca, N. Y., Musical Art degree; three-year course, Boston Conservatory of Music; studied under direction of Durrinski Saegel for six years.

Experience—For the past three years, connected with Mrs. Neidlinger and Gitz Rice in composing semi-classical songs now being used at Cornell University for voice tone placement.

Honors—Won three medals; two scholarships.

Member, Buffalo Players, Choral Club, Chromatic Club, Harugari Frohsinn.

FERGUSON, HELEN F.

MUSIC—PIANO

Home, 218 Massachusetts Avenue, Buffalo; studio, same; vocation, teacher of piano.

Born in Buffalo, daughter of Samuel Ferguson and Mary Turner; home in Buffalo since birth; general education, Lafayette High School, Buffalo, 1922.

Art education—Mrs. Frank Davidson.

Experience—Teacher of piano, five years; accompanist, First United Presbyterian Church, Buffalo.

Member of the Chromatic Club, Buffalo.

FERGUSON, LUCIE A. MAYO

LITERATURE—FICTION

Home, 746 Seventh Street, Buffalo.

Born in Lexington, Va., daughter of Gabriel Mayo Anderson and Rachel Talbot; home in Buffalo since 1918; married, November 1, 1884, to Arista Martin Ferguson of Des Moines, Ia.; children, Harry Girordet Ferguson and Edith MacArthur; general education, private French School, Memphis, Tenn.; Presbyterian School, Salt Lake City; private tutors and her father.

Experience—Has written short stories for various magazines; St. Nicholas; Youths' Companion and Munsey's; poem in the Nautilus; contributions to Life and Judge.

Honors—Won $500 prize for eighteen-word sentence in contest, E. Crane & Pike, 1924; newspaper prize of $50, Denver, Colorado, prize essay, "Meanest Man in Denver."

Member, Western New York Branch, League of American Pen Women; Daughters of the American Revolution, Buffalo Chapter; New York Browning Society.

FERRELL, MRS. LOUISE

MUSIC—SOPRANO

Home, 260 North Park Avenue, Buffalo, N. Y.; studio, same; vocation, concert soprano.

Born in Muncy, Pa.; home in Buffalo since 1918; married to Howard C. Ferrell, 1906; general education, public schools.

Art education — Mme. Catherine Randolph and Mabel Marvin, Scranton, Pa.; Henry Dunman, Buffalo.

Soloist, North Main Presbyterian Church; Emanuel Baptist, Greenwich; president choir, Scranton Central Park Methodist Church, seven years.

Member Buffalo Choral Society.

MISS ADA M. FITTS
(Beach photo)

FITTS, ADA MARY

LITERATURE—POETRY

Home, 146 Oxford Avenue, Buffalo, N. Y.; vocation, accountant with Moot, Sprague, Brownell & Marcy.

Born in Lockport, N. Y., daughter of James Franklin Fitts and Harriet E. Gooding; home in Buffalo since 1895; general education, Lockport high school, Lockport, N. Y.; Journalism Course at University of Buffalo, 1924.

Author of "A Little Book of Verse"; contributor of verse to various newspapers and magazines for many years.

Since 1924, treasurer of Western New York Branch, League of American Pen Women.

FILKINS, CLARIBEL

PAINTING—CHINA

Home, 132 North Pearl Street, Buffalo, N. Y.; studio, same; vocation, glass and china decoration.

Born in Syracuse, N. Y., January 29, 1857, daughter of Orville C. Childs and Martha Dixon; home in Buffalo since 1899; married to Charles H. Filkins of Syracuse, N. Y., October 14, 1880; son, Barnet Lathan Filkins; general education, Syracuse High School.

Art education—Chicago and Syracuse, under private instructors.

Experience—Charge of studio with Denny Sons & Company, eight years; twenty-four years in business, imported china.

Member, Guild of Allied Arts; charter member, Buffalo Society of Mineral Painters, and one of the first members of Buffalo Art Students' League.

FISCHER, CAROLINE J.

MUSIC—VIOLIN

Home, 170 Courtland Avenue, Buffalo, N. Y.; studio, same; vocation, teacher of violin and piano.

Born, August 7, 1893, in Nordheim Rhou, Bavaria, daughter of Ferdinand Fischer and Elizabeth Zim-

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merman; home in Buffalo since 1913; general education, public school; graduate Wurzburg High School, 1911.

Art education—Graduated from Wurzburg Conservatory of Music, 1911; studied privately from the age of nine years.

Experience—Private recitals with Susan Heller, 1921; The Caroline Fischer Orchestra played at the Hotel Statler, 1920, for the convention of the Daughters of Pocahontas.

FISCUS, RICHARD EUGENE

MUSIC—PIANO

Home, 281 Riley Street, Buffalo, N. Y.; studio, same; vocation, teach of violin and piano.

Born in Buffalo, March 24, 1891, son of Karl Eugene Fiscus and Barbara Gruenwald; home in Buffalo since birth; married to Florence Fox of Buffalo, June 4, 1923; general education, Masten Park High School.

Art education—Studied with Mr. Hartfeur, Mr. Koepping, Mr. Beull, Dr. Schorcht and Matilda Raab, progressive series teacher.

Member Orpheus Club.

FIX, HAROLD A.

MUSIC—ORGAN

Home, 2378 Main Street, Buffalo, N. Y.; vocation, organist, Central Park Methodist Church.

Born in Hazelton, Pa., 1866, son of George Fix and Serena Bachman; home in Buffalo since 1923; married to Harriet E. Dixon of New York City, 1916; one son, Edward G.; general education, Hazelton, Pa., public schools.

Art education—Early training under his father; piano under direction of Joseffy; organ, Heinrath, New York; Gaston M. Dethier, New York.

Experience—Organist, Church of Ascension, New York City, 1908; Second and Fourth Churches of Christ, Scientist, New York City; head of piano department, New York School of Arts; organist for seven seasons, Ocean Grove, N. J.

Member American Guild of Organists.

FLETCHER, MRS. BURTON S.

DRAMA—EDUCATION

Home, 15 Melton Manor, Buffalo, N. Y.; vocation, lecturer on modern drama.

Born in Rochester, N. H., daughter of John F. Bickford and Emma D. Twombly; home in Buffalo since 1897; married August 15, 1894 to Burton S. Fletcher of Boston, Mass.; general education, high school.

Art education—Emerson College; Wellesley; private instructors.

Experience—Teacher and lecturer.

Organizations—President of Monday Afternoon Club; vice-president of City Federation of Women's Clubs; president of Western New York Branch, League of American Pen Women.

FLUMERFELDT, HERBERT JACKSON

MUSIC—CORNET

Home, 224 Riley Street, Buffalo, N. Y.; studio, same; vocation, teacher of cornet.

Born in Aurora, Ont., November 15, 1881, son of Joseph Sylvester Flumerfeldt and Harriet Jackson; home in Buffalo since 1912; married to Catherine McKay of Buffalo, April 10, 1923; two children, Ivan and Donalda; general education, public school, two years at Collegiate Institute.

Art education—Toronto College of Music under direction of Dr. Torrington and Dr. Jeffers; studied cornet under John Waldron, John Slatter, A. F. Weldon of Chicago.

Experience—Soloist, Kilties' Band, three years; Arthur Pryor's Band, one season; with Park Band, Omaha, Neb., two seasons; cornet soloist with Park Band in Buffalo; composes music and arranges music for bands and orchestras.

Member Eagles Club.

FOLSOM, FRANCES LOUISE

PAINTING—EDUCATION

Home, 339 Bryant Street, Buffalo; studio, same; vocation, art supervisor public schools.

Born in Council Bluffs, Ia., daughter of Samuel F. Folsom and Rachel L. Vanderpool; general education, Buffalo Central High School; two summer courses in nature study, Cornell University.

Art education—Graduate School of Fine and Applied Arts, New York City; two terms Pratt Institute, Brooklyn; summer courses in art, Harvard, Columbia, Chautauqua Boothbay Harbor. Studied abroad two summers.

Teacher of drawing, Buffalo public schools; private tutor.

Active member of Buffalo Society of Artists, serving on Hanging Committee for ten years, part of the time as chairman; charter member, Guild of Allied Arts, at one time secretary.

FORD, FRANCIS THOMAS

PAINTING—LANDSCAPE

Home, 705 Broadway, Buffalo; studio, same; vocation, merchant.

Born in Buffalo, December 13, 1867; son of Ames P. Ford and Jane Houlihan; lived in Buffalo since birth; married to Marie Simmons of Alpena, Mich., June 1, 1892. Two children. General education—Buffalo public and parochial schools.

Art education—Received instruction from H. V. S. Seymour, Buffalo, 1883—1884; Henry L. Brent, Frank Eastman Jones, Buffalo School of Painting, 1887—1888.

First exhibited, Buffalo Society of Artists, 1909; exhibited at various times with Arts Club of Buffalo; Independent Art Exhibit, Buffalo; Independent Art Exhibit, New York.

Member of Buffalo Society of Artists, Arts Club of Buffalo, Guild of Allied Arts.

FORNES, ROSE MARY

MUSIC—VOICE

Home, 180 Edward Street; vocation, student.

Born in Buffalo, August 16, 1910, daughter of John M. Fornes and Marie N. Halter; home in Buffalo since birth; general education, High School, Buffalo.

Art education—Studied piano with Helen Stoddard Philp; singing, St. James; Gertrude Sullivan, Buffalo.

Experience—Broadcast over WEBR on two occasions, 1926.

Member St. Cecelia's Sodality.

Collection of The Buffalo History Museum

FOSTER, MRS. JAMES F., JR.

MUSIC—PIANO

Home, 12 St. Catherines Court, Buffalo.

Born in Buffalo, N. Y., June 27, 1896, daughter of Darwin Denice Martin and Isabelle Reidpath; home in Buffalo since birth; married to James Forsyth Foster, Jr., of Buffalo, June 14, 1923; general education, private tutor; Buffalo Seminary, 1914; Smith College, 1918.

Art education—Miss Thekla Adam; Mrs. Evelyn Choate; Blanche Good, Smith College; Claire Forbes De Mailley; Wesley Weyman, Boston.

Taught history of music and piano at First Settlement Music School, 1924-1925; directed high school concerts for Chromatic Club, 1921-1923, and student recitals of Chromatic Club, 1923-25.

Honors—Clef Club, *cum laude* graduate, Smith College.

Organizations—Smith College Club, Chromatic Club, Junior Musical Club, Twentieth Century Club, Graduates' Association.

FOURNIER, ALEXIS JEAN

PAINTING—LANDSCAPE

Home, East Aurora, N. Y. (summer), South Bend, Indiana (winter); studio, 54 Walnut Street, East Aurora, N. Y., and 142 Elder Street, South Bend, Ind.; vocation, landscape painter.

Born in St. Paul, Minn., son of Isaac Fournier and Marie Matilda Fournier; home in East Aurora since 1903; married to Cora M. Ball of South Bend, Ind., May 9, 1922; (two children, Paul and Grace, by former wife, the late Emma M. Frick); general education, public schools.

Art education—Julien Academy, Paris; also Douglas Volk, Jean Paul Laurens, Benjamin Constant, and Henri Harpignies.

Experience—Exhibitor, Paris Salon, 1894-95-98-1900; Crystal Palace, London; explorations in San Juan Valley of cliff dwellers' ruins, painted panorama of same at World's Fair, Chicago, 1893. Represented in the collections of Public Library Gallery, Art Institute, Woman's Club, Minneapolis Club, Minneapolis; Muskegon Art Institute; Vanderbilt University; Art Institute, St. Paul, Minn.; Library of Congress, Washington; Print Department, Kenwood Club, Chicago; Progress Club of South Bend, and Public Library, East Aurora, N. Y.

Organizations—National Arts Club, New York City; Cliff Dwellers' Club, Chicago; Chicago Galleries Association; honorary member, Arts Club of Buffalo and Buffalo Society of Artists; Attic Club, Minneapolis; Art Clan and Tile Club, Toledo, O.

Honors—Won gold and silver medal, Minneapolis Industrial Society; Hengerer prize and Fellowship prizes, Buffalo Society of Artists; prize, Artists' Guild, Chicago.

Author of "The Men of 1830," and of eighteen paintings, known and exhibited at numerous art museums, called "The Haunts and Homes of the Barbizon Masters." Mr. Fournier lectures on the "Masters of Barbizon" and "The Cliff Dwellers." Produced decorations in the salon of the Roycroft Inn, East Aurora, N. Y.; residence of William C. Carr, and various homes.

FRANK S. FOSDICK
(Kramer photo)

FOSDICK, FRANK SHELDON

EDUCATION—RETIRED

Home, The Markeen Hotel, Buffalo, N. Y.; vocation, Principal Masten Park High School, retired.

Born in Buffalo, N. Y., March 11, 1851, son of John Spencer Fosdick and Mary E. Blaine; home in Buffalo since birth; married twice, August 27, 1873 to Amie I. Weaver of Westfield, N. Y., and March 22, 1907, to Myrtilla May Constantine of Buffalo; four children, Harry Emerson, Raymond B., Edith W., and Ruth Sheldon Fosdick; general education, Old Central High School, 1868; University of Rochester, 1872, Arts course.

Principal Masten Park High School, twenty-nine years; Buffalo Classical School, one year, 1872-73. Principal of Schools 25, 33, 36, 1873-1884; Instructor of Greek and Latin, Central High School, 1884-1891; principal of various annexes until opening of Masten in 1897.

Organizations—New York State Teachers' Association; High School Teachers' Association; School Masters' Club; Society of Natural Sciences; Buffalo Historical Society; Sons of the American Revolution; Society of Colonial Wars; University Club; Washington Lodge, F. & A. M.; Delaware Avenue Baptist Church.

FORNES, MARCELLA MARIE

MUSIC—VOICE

Home, 180 Edward Street, Buffalo; vocation, stenographer.

Born in Buffalo, N. Y., August 27, 1906, daughter of John M. Fornes and Marie N. Halter; home in Buffalo since birth; general education, grammar school, one year at D'Youville College; Chown's Business School, Buffalo.

Art education—Studied piano and voice with Miss Spittler; Sister Emanual; Miss Sullivan, Mrs. Philp and her mother.

Has broadcast over WEBR.

Won State scholarship to D'Youville College; won gold medal from Holy Angels' Academy.

Member, Alpha Sigma Sorority.

Collection of The Buffalo History Museum

JEANNETTE FOX-LEE
(Colegrove photo)

ADA HEPINSTALL FOX
(Beach photo)

FOX-LEE, JEANNETTE

DRAMA—ACTING

Home, New York City, address care of Arthur Hopkins; vocation, actress.

Born in Buffalo, February, 1906; daughter of Albert E. Fox and Mary Von Werder; general education, private schools and Buffalo Seminary.

Art education—Abroad when eight years of age, in German and French schools; American Academy of Dramatic Arts, New York City.

Experience — Buffalo, McGarry Players, vaudeville sketches, "Red Kisses," lead in "What Price Glory," after eleven weeks' experience.

Member of Actors' Equity Association.

Jeanette Fox-Lee is one of the youngest leading ladies on the American stage.

FOX, ELIZABETH T.

DRAWING—EDUCATION

Home, 352 Hampshire Street, Buffalo; vocation, drawing instructor.

Born in Chelsea, Mass.; home in Buffalo intermittently since birth; general education, graduate, Central High School.

Art education—Buffalo School of Fine Arts.

Experience—Instructor of art in public schools.

Member, New York State Teachers' Association.

FOX, ADA HEPINSTALL

EDUCATION—ENGLISH

Home, 238 Prospect Avenue, Buffalo; vocation, Head of English Department, Masten Park High School.

Born in Buffalo, N. Y., daughter of Christopher G. Fox and Rhoda Potter; home in Buffalo since birth; general education, public schools, Buffalo; Old Central High School.

Art education—Attended Summer School of English, Hamilton College.

Experience—Taught twelve years in grammar school, Buffalo; taught in Old Central High Annex for four years under Dr. Fosdick; taught in Masten since its opening, coming with Dr. Fosdick to Masten Park.

Organizations—Charter member, Women Teachers' Association; member Women's Civil Service Reform Association of Buffalo.

FOYSTER, CLIFFORD JAMES

ARCHITECTURE

Home, 243 Roehrer Avenue, Buffalo; studio, Atelier Rectagon; vocation, architectural drawing.

Born in Buffalo, November 22, 1902, son of Frederick S. Foyster and Josephine Fox; home in Buffalo since birth; general education, Technical High School.

Art education—Beaux Arts student, third year; Paul Mann, Edward B. Green, Jr., John J. Wade, patrons; pencil sketching and rendering, Technical High School.

Experience—Drawings exhibited at various art galleries.

Honors—Five mentions in Beaux Arts work at New York; first prize, Rome traveling scholarship, 1926.

Organizations — Atelier Rectagon of Buffalo, Board of Governors.

FRIEH, ALICE MAE

MUSIC—PIANO

Home, 2477 Seneca Street; studio, same; vocation, teacher.

Born in Chicago, Ill., June 25, 1903; daughter of Charles Frieh and Blanche Keenore; home in Buffalo since childhood; general education, Chicago High School.

Art education—Private instruction under Mrs. Minnie Davidson.

Collection of The Buffalo History Museum

CHARLES PASCAL FRANCHOT

FRANCHOT, CHARLES PASCAL

DRAMA—ACTING

Home, 53 Tudor Place, Buffalo, N. Y.; vocation, lawyer; vice-president and general counsel of Rand Kardex Bureau, Inc.

Born at Olean, N. Y., October 8, 1886, son of Hon. N. V. V. Franchot and Annie Conyne Wood of Olean, N. Y.; home in Buffalo since September, 1914; married to Lillian Winston of Mineapolis, April 8, 1920; one daughter, Fendall Winston Franchot.

General education—Olean High School, 1904; Phillips Academy, Andover, 1906; Yale University, 1910; Harvard, Law, 1914.

Acted with Yale University Dramatic Association, and was business manager for the same association in Buffalo for various plays; appeared as "Domin" in "R. U. R.," Buffalo Players, 1924.

Honors—Chevalier de la Legion d' Honneur, France.

One of the organizers and secretary of The Buffalo Players, Inc., since organization; organizer, officer and part owner of The McGarry Majestic Players, Inc.; formerly a member of The Studio Club.

FRIES, FRANK X.

MUSIC—PIANO

Home, 306 Dodge Street, Buffalo; studio, same; vocation, teacher of piano.

Born in Buffalo, N. Y., February 14, 1900, son of Charles I. Fries and Anna M. Garther; home in Buffalo since birth; general education, received high school diploma from State School for the Blind at Batavia, N. Y., 1924.

Teacher of piano for eighteen months; has also given ten piano concerts in Buffalo and vicinity and broadcast from stations in Buffalo, Rochester and Schenectady.

Conductor of Variety Male Quartette.

Composer of music for song, "In My Dreams I Picture Mother."

WILLIAM C. FRANCIS
(Beach photo)

FRANCIS, WILLIAM CARSON

ARCHITECTURE—MURALS

Home, 18 Orton Place, Buffalo, N. Y.; studio, 64 Pearl Street; vocation, architecture and murals.

Born in Buffalo, N. Y., May 21, 1879, son of William C. Francis and Gertrude Wilson; home in Buffalo intermittently since birth; married to Priscilla Pierce of Buffalo; one daughter, Violetta Ross Francis; general education, Central High School, Buffalo; Leland Stanford University.

Art education—Art Students' League, Buffalo; studied with Bolton Coit Brown in California; School of Architecture, Columbia University; American Academy, Rome, Italy.

Experience—Decorated the ladies' dining room of the Saturn Club, the Roosevelt Branch of the Merchants and Traders' Bank, the First Presbyterian Church, various private residences, Buffalo; teacher of interior decoration at Buffalo School of Fine Arts, 1917-1925; decorations in Buffalo Savings Bank executed in collaboration with Eugene Savage and George Davidson, 1926.

Honors—Traveling Fellowship in Architecture, Columbia University, 1910-1913; Fellowship prize, Buffalo Society of Artists, 1917.

FRANK, RUTH BETTY

MUSIC—DANCING

Home, 107 Humber Avenue, Buffalo; studio, same; vocation, musical comedy.

Born in Buffalo, N. Y., July 15, 1907, daughter of Charles Frank and Emma Siblick; home in Buffalo since birth; general education, Buffalo High School, 1925.

Art education—Voice, Julia Pratt; dancing, Layton Walker; piano, Mrs. Gould.

Experience—Recitals at Buffalo Arts Club; Teck Theatre in Layton Walker's recitals.

Member, Buffalo Arts Club.

Collection of The Buffalo History Museum

FRASER, MRS. KEITH ROSS

MUSIC—ORGAN

Home, 55 Tremaine Avenue, Kenmore; studio, same; vocation, organist.

Born in Crawford County, Pa., daughter of S. Reed Bennett and Nettie Best; home in Buffalo since 1910; married to Keith R. Fraser of Buffalo, 1914; two children, Jean Telfair and Robert Bennett; general education, Oil City, Pa., and Buffalo, N. Y., public schools and high school.

Art education—DeWitt C. Garretson and George A. Bouchard; Marvin Radnor and Fred Irwin.

Experience—Organist, Kenmore Theatre, North Park United Presbyterian Church, 1923-4, and Bethlehem Evangelical Church, 1925-26; directed choir at Kenmore Episcopal Church, 1924-1925; organist, Regent Theatre, Dunkirk, 1926.

Member, American Guild of Organists and Buffalo Musicians' Association.

FRITZ, RICHARD AUGUST

MUSIC—DRAMA

Home, 105 Kehr Street, Buffalo.

Born in Buffalo, N. Y., January 16, 1899, son of August and Henrietta Fritz; home in Buffalo since birth; general education, public school 24, one year high school.

Art education—Studied voice under direction of Mrs. George Barrell, Buffalo.

Experience—Appeared with McGarry Players in Buffalo for two weeks; played in men's chorus in "Mikado" and "Pinafore," and appeared in "The Ginger Snap Revue," given by the De Molay players at Buffalo Consistory, 1926.

Member, Buffalo Players; Community Chorus.

FUCHS, WILLIAM L.

ARCHITECTURE

Home, 193 Ashland Avenue, Buffalo; studio, same; vocation, architect.

Born in Buffalo, N. Y., son of Augustus Fuchs and Helen Meyer; home in Buffalo since birth; married to Dorothea Devening of Buffalo, October 10, 1889; children, Daniel A., Mrs. Gertrude Herlan, and Margaret D.; general education, Buffalo public schools.

Art education—With Holmes & Little; R. A. & L. Bethune.

Experience—Member firm of Bethune, Bethune & Fuchs, which designed Lafayette Hotel; Denton, Cottier & Daniels building; Bricka & Enos store; Wilson Building; Hamlin Building; Champlin and Granger buildings, etc.

Formerly secretary and treasurer of Buffalo Chapter, American Institute of Architects.

FULLERTON, LEWIS JOHN

DRAMA—ACTING

Home, 223 Dearborn Street, Buffalo; studio, 1847 Niagara Street; vocation, photographer.

Born in Buffalo, N. Y., November 27, 1884, son of Louis Ziemer and Caroline Eisenhardt; home in Buffalo since birth; married to Henrietta Tazelaar of New York City, May 27, 1920; general education, public school, 1898.

Art education—Bryan School of Dramatic Arts; New York Institute of Photography.

Experience—Photographer for six years; seventeen years on stage with Lillian Russell in "Lady Teazle," "Alex," "Jolly Bachelors," "Pudge Wilson," "Kiss Waltz," "Heinrich," "Mary's Ankle," "Dr. Hampton;" professional director of amateur theatricals, "Very Good Eddie," "Al Cleveland," "The Hotel Clerk;" with Jessie Bonstell Stock Company.

President, Buffalo Section of Photographers' Association; member, Occidental Lodge 766, F.& A.M.; Zuleika Grotto.

GABRYELEWICZ, LEONARD FRANCIS

PAINTING—PLAYWRITING

Home, 260 Lathrop Street, Buffalo; studio, same; vocation, Boy Scout executive.

Born in Buffalo, N. Y., November 2, 1899, son of Stanislaus and Anna Lasiewicz; home in Buffalo since birth; married to Adeline Seweryn of Buffalo, November 7, 1922; son, Eugene Stanislaus; general education, public school, parochial school, 1912; School of Printing, 1915; Psychology of Scouting, evening course, University of Buffalo, 1923.

Art education—Buffalo School of Fine Arts, antique under direction of Florence Bach and life under Urquhart Wilcox; studied portrait and landscape privately with Otto Schneider; portrait, C. Scibetta.

Experience—Exhibited at various Buffalo Society of Artists' shows; wrote and produced four-act drama, "The Prodigal Son," 1918; editor of "Boy Scout Column" of "Daily Telegram;" associate editor of "Buffalo Scout Trail."

Organizations—Buffalo Society of Artists; former vice-president, Polish Library Association; member, Buffalo Council, Boy Scouts of America; Polish Literary Circle; president, American-Polish Scout-leaders' Council; member Izaak Walton League.

While abroad in 1925 studied works of masters at various art galleries.

GALE, MANNING

ARCHITECTURE

Home, 8 Sixteenth Street, Buffalo; studio, 1322 Prudential Building; vocation, architect.

Born in Lima, N. Y., son of Henry Gale and Carrie Blakesley; home in Buffalo intermittently since 1906; married to Esther Haas of Buffalo, February 7, 1921; general education, public and high school, Olean, N. Y.

Art education—Boston University; Boston Techology; two years in Boston, six years in New York City, and eight years on the Pacific Coast.

Experience—Built Mandel Brothers' store, Chicoga; Meyer & Frank department store, Portland, Ore.; produced plans for Singer Building in New York; numerous residences and apartments in Buffalo.

Member, Buffalo Chapter, American Institute of Architects.

GALL, CORNELIUS

MUSIC—VIOLIN

Home, 419 Parkdale Avenue, Buffalo, N. Y.; studio, same; vocation, teacher of violin.

Born in Brosov, Roumania, June 15, 1906, son of George Gall and Marie Roncea; home in Buffalo

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since 1913; general education, Hutchinson Central High School, 1926.

Art education—Studied violin under Arthur Keller eight years; at present studying, conducting with Arnold Cornelissen, Buffalo.

Experience—Teacher of music and violin in various elementary schools of Buffalo and three vocational schools, Elm, Seneca and Peckham; concertmaster of high school orchestra, four years; concertmaster of Junior Symphony Orchestra under Arnold Cornelissen; plays violin in The Buffalo Symphony Orchestra; conducted the Junior Symphony Orchestra at two public appearances at the Elmwood Music Hall, 1926.

GARDNER, EMILIE BOYET

MUSIC—VOICE

Home, 187 Norwalk Avenue, Buffalo, N. Y.; studio, same; vocation, teacher.

Born in Canada, daughter of Charles Boyet and Louise Eberhart; home in Buffalo since childhood; married to Frederick Dixon Gardner; children, Elsa Louise and James B.; general education, private school, high school.

Art education—Studied two years in Paris, with Marchesi, Matilda and Blanche, and at the Frederick Haywood School of Music and with Herbert Witherspoon, New York City.

Experience—Sang at Buffalo Municipal concerts; Twentieth Century Club, with Buffalo String Quartette; Buffalo Orchestra with John Lund; instructor of voice, Fredonia State Normal School.

GARRETSON, DR. JOHN LYALL

PHOTOGRAPHY—PICTORIAL

Home, 200 Hodge Avenue, Buffalo; studio, same; vocation, dentist.

Born in Buffalo, 1885, son of Albert D. Garretson and Mary G. Tough; home in Buffalo since birth; married to Ruth S. Long of Buffalo, 1911; one daughter, Mary Lyall, aged nine; general education, University of Buffalo, 1910.

Experience—Annual Salon of the Buffalo Camera Club; contributed a picture to the American Photography magazine, 1926.

Won first prize Buffalo Camera Club exhibit, 1915.

Member of Buffalo Camera Club.

GATES, WILLIAM BISHOP

EDUCATION—CLERGYMAN

Home, 215 Ashland Avenue, Buffalo, N. Y.; study, First Presbyterian Church; vocation, minister of religious education.

Born in Warsaw, N. Y., September 14, 1875, son of Merrill Edward Gates and Mary C. Bishop; home in Buffalo since January, 1926; married to Mary E. Leverett of Binghamton, N. Y., June 22, 1917; general education, graduate, Amherst College, 1897; Union Theological Seminary; special work at Columbia University.

Art education—Studied piano with Hiram Tucker; organ, Will Macfarlane; singing, J. H. Duval, New York City.

Experience—organist and choirmaster, Trinity Episcopal Church, Elizabeth, N. J.; assistant organist, Union Theological Seminary, three years; organist also at Amherst College and Heading Methodist Church, New York; minister, Wells Memorial Presbyterian Church, Brooklyn, and First Presbyterian Church, Olean, N. Y.; chaplain in United States Army during the World War; in charge of education work in the LeMans area.

RAY GARDNER
(Beach photo)

Organizations—Buffalo Consistory; Alpha Delta Phi; Phi Beta Kappa.

GARDNER, RAY

INTERIOR DECORATION

Home, 135 Park Place, East Aurora, N. Y.; studio, 929 Main Street, William E. Noeltner Co., Inc., Buffalo; vocation, decorator and musician.

Born at East Aurora, N. Y., August 6, 1891, son of Frederick Welch Gardner and Nellie Roberts; home in East Aurora since birth; general education, East Aurora High School.

Art education—Private instruction in painting, and with William E. Noeltner for ten years in interior decoration. Started piano instruction at an early age and later studied three years piano and organ with Seth Clark.

Experience—With the Noeltner Co. for ten years in the decorating business; organist for the First Presbyterian Church of East Aurora for thirteen years; organist, Masonic Lodge of East Aurora, N. Y.

Member St. Matthias Episcopal Church of East Aurora; East Aurora Masonic Lodge, and American Guild of Organists.

GERARDI, ERNEST

PHOTOGRAPHY

Home, 58 Seneca Street, Buffalo, N. Y.; studio, same; vocation, photographer.

Born in Gorga, Italy, August 22, 1894, son of Abele Gerardi and Angelina Santucci; home in Buffalo since 1916; general education, Technical High School, Rome, Italy, 1907.

Experience — Photography for advertising purposes, Lackawanna Steel Plant; four years, studio portraits; exhibited colored transparencies under the auspices of Lackawanna Steel Plant at the Broadway Auditorium, 1917

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OLIPHANT GIBBONS

GIBBONS, OLIPHANT

LITERATURE—EDUCATION

Home, 168 St. James Place, Buffalo, N. Y.; vocation, teacher of English at Bennett High School.

Born in Philadelphia, Pa., January 22, 1886, son of Hughes Oliphant Gibbons and Cora Ida Johns; home in Buffalo since 1913; married to Mabel King Lowry of Philadelphia, Pa., October 17, 1913; children, Ruth, Allan Vernon, Donald Lowry, Richard Henry and Margaret.

General education—A. B. University of Pennsylvania, 1907; Auburn Theological Seminary, 1910.

Experience—Pastor, Presbyterian Church, Spencer, N. Y., and South Presbyterian Church, Buffalo; instructor in English, Chautauqua Summer School, since 192; lecturer in Eglish, evening session, University of Buffalo, since 1922.

GEIBEL, LEAH M.

("MARGUERITE TURNEY GEIBEL")

LITERATURE—POETRY

Home, 26 Cheltenham Drive, Buffalo, N. Y.; vocation, poetry and juvenile stories.

Born in Stamford, Canada, April 22, 1892, daughter of Charles H. Turney and Ellen Henshaw; home in Buffalo since 1915; married to Frederick Geibel of Bradford, Pa., July 10, 1915; one son, Lawrence; general education, Niagara Falls High School, 1910.

Art education—Short story and journalism at the University of Buffalo; private instruction under the late Mrs. Eugene Wiseman ("Wakeleigh Rhodes.")

Has written over a hundred stories and poems which have been published in various magazines, young people's papers and trade journals, also book-length novel, "Norma's Friends."

Member League of American Pen Women.

GERSTMAN, ROSE ALPERT

MUSIC—VOICE

Home, 37 Traymore Avenue, Buffalo, N. Y.; vocation, soprano soloist, Richmond Avenue Temple.

Born in Kamintz-Podolsk, Russia, March 7, 1899, daughter of Joseph L. Alpert and Susan Horowitz; home in Buffalo since 1921; married to Edwin J. Gerstman of Buffalo, June 27, 1922; children, Hubert Alpert and Eugene Joel; general education, Elmira public school, high school and Elmira College, 1920.

Art education—Studied voice with George Morgan McKnight.

Experience—Sang in training camps while studying at college; member, Trinity Choir, Elmira, N. Y.

Member, Women's Temple Society; Temple Beth Zion; Choral Club, Buffalo; Order of Eastern Star.

GIESECKE, MARGARET J.

PAINTING—EDUCATION

Home, 240 Anderson Place, Buffalo, N. Y.; studio, Bennett High Schol; vocation, head of Art Department, Bennett High School.

Born in Buffalo, daughter of Adolph Giesecke and Marie Neubauer; home in Buffalo since birth; general education, Masten Park High School.

Art education—Fine Arts School, Buffalo; Pratt Institute, Brooklyn, N. Y.; Berkshire Summer School of Art, Monterey, Mass.

Experience—Critic teacher at Teachers' Training School, Buffalo, two years; head of art department, Technical High School, ten years; instructor at Pennsylvania State College, Summer School, five seasons; at present head of Art Department at Bennett High School, Buffalo.

Winner of scholarship at Buffalo Fine Arts School.

Member, Eastman Arts Association; Buffalo High School Teachers' Association.

GIFFORD, ARTHUR H.

DRAMA—ACTING

Home, 40 Delwood Road, Kenmore, N. Y.; vocation, director-actor.

Born in Providence, R. I., August 14, 1896, son of Harry D. Gifford and Clara E. Johnson; home in Kenmore since 1923; married to Helen R. Walker of Buffalo, November 15, 1918; son, Richard Allison Gifford; general education, Central High School.

Art education—Studied under Miss Georgette DuParke, New York.

Experience—Eight years with the following local amateur clubs: DeMolay Players, Chrysalis Players, Community Players and Buffalo Players, taking comedy leads and other character parts.

GILMORE, ELINOR

DRAMA—ARTIST'S MODEL

Home, 247 South Elmwood Avenue, Buffalo, N. Y.; studio, same; vocation, model.

Daughter of John Apple and Jennie Rechter; home in Buffalo since 1923; general education, public schools of Alden, N. Y.; high school, Corry, Pa.

Experience—During 1920-1923, Miss Gilmore appeared on the screen in minor parts with Nazimova, Max Schneider, Olive Thomas, Clara Kimball Young, Barbara LaMar and Charlie Chaplin; has done commercial posing throughout the United States and

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also appeared on the legitimate stage; was one of the "King's Jewels" at the Arts Club Fantasia, 1926, and has posed at Arts Club classes in portrait work; also posed for Christian von Schneidan and various artists.

GOETZ, PHILIP BECKER

LITERATURE—POETRY

Home, 63 Arlington Place, Buffalo, N. Y.; (summer address), North Evans, New York; vocation, writer.

Born in Buffalo, July 20, 1870, son of George Goetz and Catharine Hausauer Goetz; lived in Buffalo since birth; married to Linda Alvord Graves of Buffalo, July 7, 1897; two children, Theodore Becker, Esther Becker. General education—Public school of Buffalo, Central High School; Harvard College, 1893.

Published work: Poems, "Kallirrhoe," "Interludes," "Summons of the King," (play), "Lyrics and Meditations." At present writing weekly comments for "Buffalo Evening News."

Honors—Phi Beta Kappa.

GOLDSMITH, CLARA JEANNETTE S.

MUSIC—ORGAN

Home, 470 Swan Street, Buffalo, N. Y.; vocation, organist.

Born in West Bloomfield, N. Y., June 27, 1879, daughter of Lyman Alvah Skellenger and Lois Arminda Babb; home in Buffalo since 1918; married to Rev. Ferd W. Goldsmith of Cortland, N. Y., December 25, 1901; children, Lyman, 23; Albert, 19; Rosa, 18; Llewellyn, 16; general education, high school, Honeoye Falls, N. Y., 1896; Cortland State Normal School, 1899.

Experience—Organist for many years at St. John's Episcopal Church, Honeoye Falls, N. Y.; since September, 1918, organist at St. James' Episcopal Church, Buffalo.

Member, American Guild of Organists; Buffalo Choral Club; Olive Chapter No. 325 Order of the Eastern Star.

GOLDSTEIN, ELI W.

ARCHITECTURE

Home, 67 Chatham Avenue, Buffalo, N. Y.; studio, 814 Mutual Life Building; vocation, architect.

Born in Buffalo, March 26, 1886, son of Louis Goldstein and Rose Feldman; home in Buffalo since birth; married, November 30, 1915, to Sadye Caplan of Buffalo; two children; general education, public school and high school, Buffalo.

Art education—Graduate of Cornell University, 1911.

Mr. Goldstein has just ocmpleted the Sherwood Apartments and North Court Apartments.

Organizations—Buffalo Arts Club, Buffalo Chapter, American Institute of Architects; Montefiore Club; F. & A. M.

GOLTZ, ELSA L.

DRAMA—ACTING

Home, 835 Humboldt Parkway, Buffalo, N. Y.; studio, same; vocation, elocutionist.

Born in Buffalo, daughter of Charles Goltz and Lillian Beierlein; home in Buffalo since birth; general education, Buffalo State Normal School; Lankenau Finishing School, Philadelphia.

Art education—Lankenau School, Philadelphia; studied dramatics under Miss Mabel Stacy, one year.

Experience—A Christian in "Androcles and the Lion," Buffalo Players, 1926; parts in several plays at Hutchinson, 1925, parts at Normal School under Miss Jane Keeler.

Organizations—Eastern Star and Buffalo Orpheus.

GOLTZ, HILDA LEE

DRAMA—ACTING

Home, 955 Lafayette Avenue, Buffalo, N. Y.

Born in Buffalo, April 24, 1900, daughter of Arthur S. Goltz and Jessie Hargrave Lee; home in Buffalo since birth; general education, Hutchinson High School, Buffalo, 1916; Cornell University, Ithaca, N. Y., 1921.

Art education—Coached in Cornell Dramatic Club and studied with Adele Ripont at Hutchinson.

Experience—Parts in plays produced in Cornell; Buffalo Players, etc.

Member, Buffalo Players.

GOMPH, MARTHA

MUSIC—HARP

Home, 568 Auburn Avenue, Buffalo, N. Y.; studio, same; vocation, soloist, teacher, harpist at Hotel Statler.

Born in Buffalo, 1903, daughter of William J. Gomph and Mary Williams; home in Buffalo since birth; general education, Lafayette High School.

Art education — Harp instruction under Carlos Salzedo and Marie Miller.

Experience — Salzedo Harp Ensemble, 1921-22; Statler Hotel, three years.

Member, National Association of Harpists.

GOODMAN, HELENE EDRIS

DESIGN—DECORATION

Home, 665 Auburn Avenue, Buffalo, N. Y.; studio, Wm. Noeltner Co., 929 Main Street. vocation, interior decoration.

Born in Buffalo, N. Y., daughter of A. M. Goodman and Bertha F. Goodman; home in Buffalo since birth; general education, Lafayette High School; Columbia University, New York School of Fine and Applied Arts.

Art education—Columbia University under direction of Professor Dow; New York School of Fine Arts, Frank Alvah Parsons; Art Students' League.

Experience—Assisted with the settings of various Buffalo Players' productions.

GOODYEAR, ANSON CONGER

FINE ARTS—ADMINISTRATION

Home, 160 Bryant Street, Buffalo, N. Y.; vocation, business executive.

Born in Buffalo, N. Y., June 20, 1877, son of Charles W. Goodyear and Ella Conger Goodyear; home in Buffalo since birth; general education, Miss Hoffman's School, Normal School, Nichols School, Yale University, 1899.

Vice-president, Buffalo Fine Arts Academy.

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GEORGE E. GOWING
(Schabtach photo)

GOWING, GEORGE E.

MUSIC—DIRECTION

Home, 611 E. Amherst Street, Buffalo, N. Y.; studio, same; vocation, Director of Music, Churchill Tabernacle.

Born in England, April 7, 1869; son of Thomas and Maria Gowing; home in Buffalo since 1899; married to Sarah E. Roberts of England, 1890; two daughters; general education, schools of England.

Art education — Studied direction with Arthur Phillips, Mus. Doc., and voice with Willubald Lehmann, Jamestown.

Experience—Choir Director of various churches, Buffalo; assistant director, Bacup Oratorical Society, England; director, Bacup Conservative Operetta Society of Children; organized the choir during "Billy" Sunday's evangelistic campaign in Buffalo.

Member, Buffalo Society of Natural Sciences.

GORDON, ARTHUR HALE

PUBLIC SPEAKING

Home, 23 Norwood Avenue, Buffalo, N. Y.; study, 965 Delaware Avenue; vocation, clergyman.

Born in Boston, Mass., son of Adoniram Judson Gordon and Maria Hale; home in Buffalo since 1919; married to Harriet Manning of East Orange, N. J.; two sons and two daughters; general education, Boston Latin School, Harvard University, Glasgow Free Church College, Newton Theological Institute, A.B.

Experience—Immanuel Church, Ipswich, Mass.; Immanuel Church, Cambridge, Mass.; Ponce de Leon Avenue Church, Atlanta, Ga., and Delaware Avenue Baptist Church, Buffalo.

Member Buffalo Athletic Club.

GOTT, FRANK ROLLIN

EDUCATION—ADMINISTRATION

Home, 528 East Utica Street, Buffalo, N. Y.; vocation, assistant principal, Lafayette High School.

Born in Cleveland, Ohio, son of Rollin P. Gott and Viola S. McCaskey; home in Buffalo since 1922; married to Cora B. Prefert of Buffalo, August 20, 1914; children, Esther, Ruth and Evelyn; general education, West High School, Cleveland, Ohio; Oberlin College, 1909.

Art education—Summer School at Columbia University, two seasons; one summer at University of Minnesota.

Experience—Instructor in Minnesota, six years; taught in New York State eleven years.

Treasurer, Buffalo School Masters' Association.

GOULD, MRS. NELLIE M.

MUSIC—PIANO

Home, 84 Lancaster Avenue, Buffalo, N. Y.; studio, same; vocation, teacher of piano.

Born in Cortland, N. Y., daughter of Jay Hunt Smith and Marcia O. Crandall; home in Buffalo since 1890; married to Edwin G. Gould of Cortland, N. Y.; general education, Cortland State Normal School.

Art education — Studied piano with Herman Schultz, Dresden; Fraulein Sophie Fernow at the Scharwenka Conservatory, Berlin; Isador Philipp, Paris; New England Conservatory of Music, Boston, studying piano with Dr. Louis Maas; theory, Stephen A. Emery; harmony, George Whiting, and organ, Herman Chelius. For several seasons Mrs. Gould studied piano playing, teaching methods and ensemble work with Kate S. Chittenden at the Metropolitan College of Music, New York City; certified teacher, Sherwood Music School, Chicago, Ill.

Experience—Played trios with Hans Kronold, and his associate; for several seasons pianist of the Buffalo Chamber Music Club which gave concerts throughout the state; accompanist of various prominent musicians; organist and choir director, Memorial Evangelical Church, Buffalo; music critic for the "Chicago Musical Leader."

Organizations—Organizer (1893) and director of the Ionian Musical Club; member, Buffalo Chapter, American Guild of Organists; Western New York Branch, League of American Pen Women, and the American Artists' Club.

GRABAU, GRACE WILCOX

PAINTING—DRAWING

Home, 429 Parkdale Avenue, Buffalo, N. Y.; studio, same; vocation, art student.

Born in Buffalo, January 1, 1906, daughter of John F. Grabau and Minnie Mason Grabau; home in Buffalo since birth; general education, Grammar School; Lafayette High Schol, 1925.

Art education—Graduate of Fine Arts Course, Lafayette; five years in Saturday Morning Antique Class, Buffalo School of Fine Arts; one year Normal Course, Buffalo School of Fine Arts, with Bernard V. Carpenter and Florence J. Bach.

Experience—School exhibit at Albright Art Gallery; art editor of Lafayette "Oracle;" scholarships from Lafayette High School to the Buffalo School of Fine Arts, 1925; and scholarship in antique, 1926.

Member of Omega Xi Phi Sorority; Tally Keeper of Ojenta Tribe of Woodcraft League.

Honor name "Han-Tay-Wee" (Cedar Maid) and rank of Eagle Sagamore, awarded by Ojenta Tribe of Woodcraft League of America.

Collection of The Buffalo History Museum

GRANT, JOHN F.

MUSIC—ORGAN

Home, 41 Eastwood Place, Buffalo, N. Y.; studio, same; vocation, teacher of piano and organ.

Born in Albany, N. Y., May 13, 1880, son of James Grant; home in Buffalo since 1909; married to Harriet Reinhardt of Buffalo, 1922; general education, public schools and high school, Albany, N. Y.

Art education—New York University of Music, 1915; private instruction under James Benton Lipton.

Experience—Teacher for thirty years; organist, St. George's, N. Y.; organist at Grace Church, Millbrook, N. Y.; organist, Church of the Ascension, Buffalo, for the past seventeen years.

Member, American Guild of Organists.

Composer of various compositions used in churches.

GREEN, HIRAM HAROLD

DESIGN—COMMERCIAL ART

Home, Ft. Erie, Ontario; studio, 588 Monroe Street (Whitney-Graham Co.), Buffalo; vocation, commercial design.

Born in Paris, N. Y., son of the late Andrew J. Green and Ruth Eastman; home in Buffalo and environs since 1889; married to Laura E. Moss of Buffalo, 1911; children, Lawrence C., Charity M., John E., and Edgar E.; general education, public schools, Utica, N. Y.

Art education—Art Students' League of Buffalo; George Bridgeman and Lucius W. Hitchcock, also James Francis Brown; Art Students' League, New York, Kenyon Cox and H. Siddons Mowbray; travel in Mexico, Central and South America and the West Indies.

Exhibited at Society of Artists and Thumb Box intermittently; "My Soldier" poster in Liberty Loan, used by United States Government; painting, "The Apache Trail" for Southern Pacific Railway; "The Grand Canyon," for Santa Fe Railway.

Winner of Art Students' League Scholarship, 1898.

Director in Buffalo and Fort Erie Public Bridge Company.

Charter member of the Art Students' League, Buffalo.

Mr. Green bought the first share of stock in the Niagara Peace Bridge enterprise.

GREEN, LAURA MOSS

("EDNA MANNERS")

FICTION—WRITING

Home, Fort Erie, Ont.; vocation, writer of fiction.

Born in Toronto, Ont., daughter of John Moss and Emma Taylor Conover; home in Buffalo intermittently since 1905; married to H. H. Green, March 17, 1911; children, Lawrence C., Charity M., John E. and Edgar E.; general education, two years at McGill University, Montreal; graduate of Vancouver College, 1902.

Experience—With the Buffalo Sunday Express, 1905-11, as assistant Sunday editor; wrote short fiction, McClure Newspaper Syndicate, 1906; also numerous children's stories in various magazines. Mrs. Green's earlier work was signed with the pseudonym, "Edna Manners."

Visited the Panama Canal Zone in 1907 as correspondent for a group of newspapers, including "The Buffalo Express."

JOHN F. GRABAU

GRABAU, JOHN F.

CRAFTSMAN—BOOK-BINDING

Home, 429 Parkdale Avenue, Buffalo, N. Y.; studio, same; vocation, art book-binding.

Born in Cedarburgh, Wis., January 4, 1878, son of Rev. Prof. William Grabau and Marie Von Rohr; home in Buffalo since 1885; married to Minnie F. Mason of Buffalo, N. Y., February 27, 1900; children, Dorothy, William, Grace, Frances and Adele; general education, parochial and public schools.

Art education—Buffalo School of Fine Arts; Roycroft Shops, East Aurora, and studied with private art teachers.

Experience—Lecturer on Art Bookbinding; traveling exhibition, American Federation of Arts, Boston, New York, Detroit, 1923; Mid-Western exhibition, 1924 and 1926; San Francisco, 1915, etc.

Honors — Awarded degree of Master-craftsman, Society of Arts and Crafts, Boston; Silver Medal, Panama-Pacific Exposition, 1915; Sagamore Woodcraft; Chief of Guides Tribe, "Ojenta"; honor name, "Takota" (Friend-to-them-all); long service medal, State National Guard.

Organizations—Charter member and first vice-president, Guild of Allied Arts; charter member, Guild of Book Workers, New York; master member, Society of Arts and Crafts, Boston, Mass.; member, Society of Arts and Crafts, Detroit, Mich.; Veterans' Association, 74th Regiment, Sergeant Company E.

GUNDERMAN, JOHN F., JR.

MUSIC—ORGAN

Home, 99 Northampton Street, Buffalo, N. Y.; studio, same; vocation, organ soloist, Statler Hotel.

Born in Buffalo, 1904, son of John F. Gunderman and Helen Parmentier; home in Buffalo since birth; general education, Canisius College.

Art education—Studied organ at Eastman School of Music, Rochester, N. Y., and with Emil Keuchen.

Organist at the Statler for three years.

Member Society of Theatre Organists.

Collection of The Buffalo History Museum

MILDRED C. GREEN

GREEN, MILDRED C.

PAINTING—LANDSCAPE, PORTRAIT, MARINE

Home, 717 Delaware Avenue, Buffalo; studio, same; vocation, instructor, life-drawing and anatomy, Buffalo School of Fine Arts. Summer studio, Clayville, N. Y.

Born at Paris, Oneida County, N. Y., daughter of Andrew J. Green and Ruth Ellen Eastman; home in Buffalo since 1892; general education, public schools, Utica, N. Y.

Art education—Art Students' League, Buffalo; Buffalo School of Fine Arts; with George B. Bridgman, Lucius W. Hitchcock, Edward Dufner.

Experience—Newspaper, commercial illustration, painting, mural decoration.

Honors—Prizes in drawing and anatomy, Art Students' League of Buffalo; scholarship, Chase Art School, New York; honorable mention, Buffalo Society of Artists, 1926; honorable mention, Strathmore water-color contest, 1910.

Organizations—Member of council, Buffalo Society of Artists; life member, Buffalo Fine Arts Academy; represented in many private collections including those of Lars S. Potter, John Lord O'Brian, Great Lakes Transit Corporation, Mrs. A. G. Hatch, Herbert N. Smith, Frank H. Severance, Buffalo; J. L. Kraft, Chicago; Miss Anna Hatch, San Diego. Murals, M. J. Kinsella, Buffalo; Buffalo, Niagara & Eastern Power Co., Niagara Falls.

GREINER, MRS. CHARLES

MINERAL PAINTING

Home, 18 Anderson Place, Buffalo, N. Y.; studio, same; vocation, china painting.

Born in Lincolnshire, England, June 5, 1866; daughter of Edwin Wilson and Alice Lincoln; home in Buffalo since 1868; married to Charles Greiner of Buffalo, September 13, 1892; general education, public schools of Buffalo.

Art education—Studied with Mr. Frye and Mrs. Allison Weber.

Exhibited china twice at the Albright Art Gallery.

Member, Buffalo Society of Mineral Painters.

GROSSKOPF, DOROTHY BERTHA

MUSIC—PIANO

Home, 1564 Jefferson Street, Buffalo; vocation, teaching piano.

Born in Ebenezer, N. Y., September 13, 1904, daughter of Albert Grosskopf and Dorothy Bierman; home in Buffalo since 1905; general education, public schools, Buffalo; Masten Park High School.

Art education—Sherwood Music School course under the direction of Margaret Davison.

Experience—Appeared at Margaret Davison's recital, 1926.

Won Sherwood medal for excellence.

GROUNDS, H. COLLIER

MUSIC—ORGAN

Home, 32 St. Paul's Place, Brooklyn, N. Y.; studio, 915 Carnegie Hall, New York; vocation, instructor and concert organist.

Born in London, England, son of Frederick William Grounds and Amelia Collier; home in Buffalo since 1901; married to Hilda Percy Low of Montreal, Canada, 1899; one child; general education, Colfe's Grammar School; Westminster Abbey Choir School, Stafford College, all at London, England.

Art education—Studied voice at the Westminster Abbey Choir School, under the direction of Sir Frederick Bridge; organ, piano, theory and harmony under Dr. Warwick Jordan, receiving graduate diploma; graduate in course, including French, harmony and music at University of Cambridge; B.M. degree, Trinity College, Toronto, Canada.

Experience—Toured Canada and United States as concert pianist and organist; organist and choir director, deputy for Dr. Jordan at St. Stephen's Church, Lewisham, London, England, at the age of fifteen; composer of two solemn masses, songs, etc.

GUNDLACH, HELEN FUCHS

PAINTING—LANDSCAPE

Home, "Hickory Shade," Ebenezer, N. Y.; studio, same; vocation, landscape painting.

Born at Buffalo, N. Y., daughter of Edwin G. Fuchs and Marie Weyand Fuchs; lived in Ebenezer since 1922; married on October 16, 1920 to Emanuel G. Gundlach of Buffalo, N. Y.; three children, David Emanuel, Arthur Edwin and Robert William. General education—Masten Park High School; Syracuse University 1913.

Art education—Syracuse University, Buffalo Art School, Pennsylvania Museum, School of Industrial Art, New York Art Students' League, School of Landscape Painting, Woodstock, N. Y.

Experience—Commercial artist, exhibited in New York, Philadelphia, Pa., Buffalo, N. Y.

Received honorable mention, Summer School at Woodstock, 1916. Won Fellowship Prize 1923, Society of Buffalo Artists. Honorable mention, sculpture exhibition, Albright Art Gallery, 1915.

Member of Zonta Club and designer of Zonta pin.

Collection of The Buffalo History Museum

HELENE HEATHCOTE GUILD

GUILD, HELENE HEATHCOTE

DRAMA—PLAYWRITING

Home, 197 Washington Highway, Snyder, N. Y.

Born in Baltimore, Md., April 6, 1893, daughter of the late Joseph P. Smith and Mary Ellen Jamieson; home in Buffalo since 1925; married to George Randel Guild of Omaha, Neb., October 3, 1915; one son, Philip; general education, Eastern High School, Baltimore; Bard Avon School graduate, 1913; post graduate course, specializing in pantomime.

Art education—Six months' course with Children's Playground Association, Baltimore; short course with Alda Gordon in phonetics.

Organized story telling groups for two years with Children's Playground Association, Baltimore; organized, Creative School for Children in Baltimore, teaching story telling, health ideas, rhythm and color harmony; with Lafferty Stock Company, Baltimore, 1912 season; parts in three plays with Knickerbocker Stock Company, 1920; wrote and produced for Indianapolis Little Theatre Society, "The Wish-Fellow," and "My Lady Make-Believe," 1923; two poems in Indiana Anthology of Verse, 1926.

Member Buffalo Players.

HAAS, JEAN JEFFERSON

(1892—1925)

PAINTING—PORTRAITS

Home, 258 Ashland Avenue, Buffalo; studio, New York City; vocation, portrait painter.

Born January 12, 1892 at Buffalo, N. Y., son of Ignatius Haas and Grace Ellis Haas; lived in Buffalo from birth; died Spetember 15, 1925.

General education, Buffalo public school No. 14; Technical High; studied in New York and Paris.

HABBERFIELD, WINIFRED BECK

MUSIC—VIOLIN

Home, 145 Wellington Road, Buffalo, N. Y.; studio, same; vocation, teacher of piano and violin.

Born in Buffalo, N. Y., daughter of A. William Beck and Eleanor Rochevot; home in Buffalo and environs since birth.

Art education—Studied violin with Buffalo teachers, eight years; piano, four years; at present studying violin, piano and musicianship at the Eastman School of Music, Rochester, N. Y., under the direction of Gustav Tinlot and Miss E. Klinzing.

Experience—Broadcast over WGR three times, 1925; teaches a class of violin and piano pupils; private recital, Easter week, 1926.

HABICHT, SIDNEY JOHN

ARCHITECTURE

Home, 296 Mulberry Street, Buffalo, N. Y.; studio, same; vocation, architect.

Son of Conrad Habicht and Mary Tiedt; home in Buffalo since 1895; general education, School No. 48, Technical High School.

Won honors, 1911-12 and grand prize in fourth year for architectural drawing at Technical Night School, 1915.

HAGER, OTTO PHILIP

MUSIC—PIANO

Home, 3178 Delaware Avenue, Kenmore, N. Y.; studio, same; vocation, teacher.

Born in Buffalo, N. Y., May 17, 1873, son of Bernnardt Hager and Margaret Bickel; home in Buffalo since birth; general education, public schools and private teachers.

Art education—Studied with Miss Bianca Fleischmann, Sophie Fernow, Adele Gerber and William Waith.

Member, Eastgate Lodge, F. & A. M., Buffalo Consistory, Ismailia Shrine.

HAGMAN, ANNA B.

MUSIC—PIANO

Home, 283 Peach Street, Buffalo, N. Y.; studio, same; vocation, teacher.

Born in Buffalo, daughter of Gottlieb Hagman and Theodora Witzig; home in Buffalo since birth; general education, public schools.

Art education—Studied under the direction of Amelia Griesser and Alfred Jury; special progressive series including theory, harmony and history of music, junior intermediates and advanced teachers' course.

Experience—Taught piano fifteen years, has given various recitals at the Maple Street Baptist Church and played at the Maple Street Baptist Church for five years; also member of choir.

Organizations—Order of the Eastern Star, Highland Park Chapter; member Maple Street Baptist Church; chairman of the Music Committee of the Women's Organization.

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HAHN, MARY ELIZABETH

EDUCATION—ENGLISH

Home, 279 Northampton Street, Buffalo, N. Y.; vocation, teacher of English, Masten Park High School.

Born in Buffalo, N. Y., daughter of John N. Hahn and Anna Mary Barnes; home in Buffalo since birth; general education, public school No. 16; Old Central High School, Buffalo; Teachers' Training School, 1898; Canisius College, 1921; Summer Course in English, Cornell University, 1907.

Experience—Taught at School No. 13, Buffalo; assistant principal with Miss Margaret Brennan, seven years, 1900-07; taught summer school in Boston, Mass.; teacher of English at Masten Park High School since 1907.

Organizations — Buffalo High School Teachers' Association; New York State Teachers' Association; Canisius Alumni and International Federation of Catholic Alumnae.

HAIST, CHARLES WESLEY

PAINTING—ILLUSTRATION

Home, 77 McKinley Avenue, Kenmore, N. Y.; studio, 493 Franklin Street, Buffalo; vocation, commercial art.

Born in Buffalo, April 13, 1894, son of Gustavus A. Haist and Emma M. Bean; home in Buffalo intermittently since birth; married to Irene L. Fenzo of Buffalo, 1915; three children; general education, public schools.

Art education—Buffalo Art Students' League.

Experience — Exhibited at Albright Art School, 1920; exhibited commercial work at the Advertisers' Club Show.

HALL, ROSE KENT

EDUCATION—LANGUAGE

Home, 52 Bidwell Parkway, Buffalo, N. Y.; vocation, teacher of Latin, Lafayette High School.

Born in Warren, Pa., daughter of Samuel Monroe Hall and Millie Williams; home in Buffalo since 1893; general education, Masten Park High School.

Art education—University of Michigan, 1907.

Experience—Miss Hall has taught in Lafayette High School for eighteen years.

Member, American Association of University Women.

HAMILTON, DOROTHE GERVAN

LITERATURE—POETRY

Home, 299 French Street, Buffalo, N. Y.

Born in Buffalo, 1906, daughter of John S. Gervan and Bertha Conrad; home in Buffalo since birth; married to James Hamilton of Buffalo, N. Y., 1926; general education, Hutchinson High School.

Experience—Various poems published in the Buffalo Arts Journal, "The Old Home Man," "To The Sky," "To My Mother," "Offering," etc.

Member, Quill Club.

HAMILTON, JAMES ALEXANDER

MUSIC—VOICE

Home, 299 French Street, Buffalo, N. Y.

Born in Buffalo, 1905, son of Thomas P. Hamilton and Nancy Ansted; home in Buffalo and environs since birth; married to Dorothe Gervan of Buffalo, 1926; general education, Hutchinson High School.

Art education—Studied voice under the direction of Seth Clark, Buffalo.

Experience — Soloist at Concordia Lutheran Church; Hutchinson Glee Club, concert soloist, and soloist for New Thought convention, Hotel Statler, June, 1924; broadcast 1924 to 1926 in various concerts.

Member, Guido Chorus, organizer, Bach Quartette.

HAMILTON, MARY

PAINTING—DECORATION

Home, 163 Richmond Avenue, Buffalo, N. Y.; White Peacock Studio, 1367 Delaware Avenue; vocation, interior decorator.

Born in Buffalo, 1877; home in Buffalo since birth; general education, Miss Nardin's Academy.

Art education—St. Louis School of Fine Arts; Washington University, and Buffalo School of Fine Arts.

Contributed designs for hangings, pictures and various objects of art for three Buffalo Courier Homes Beautiful Exhibitions.

Member, Art Students' Association, St. Louis, Mo.

HAMLIN, CHAUNCEY J.

EDUCATION

Home, 1014 Delaware Avenue, Buffalo, N. Y.; vocation, president of Buffalo Society of Natural Sciences.

Born in Buffalo, N. Y., January 11, 1881, son of Harry Hamlin and Grace Enos; home in Buffalo since birth; married to Emily Gray of Buffalo, April 4, 1904; children, Chauncey J. Jr., Martha, Mary King; general education, Yale University, A.B., 1903; Buffalo Law School, 1905, LL.B.

Organizations—President, American Association of Museums; president, Buffalo City Planning Association; member, Board of Directors of Buffalo Fine Arts Academy; member, Organization Committee of Friends of Art at Yale; chairman, Niagara Frontier Planning Board; member, Advisory Committee appointed by Carnegie Corporation on Appreciation and Art Education; vice-chairman, Buffalo Educational Council.

HANFORD, JOHN MEAD

PAINTING—DESIGN

Home, 73 Villa Avenue, Buffalo, N. Y.; studio, 78 Exchange Street; vocation, commercial artist.

Born in Sterling, Va., September 6, 1870, son of John M. Hanford and Julie A. Lord; home in Buffalo since 1900; married to Florence May Judd of Binghamton, N. Y., October 26, 1897; children, John M. Jr., Helen M., and Carlton Mead; general education, Binghamton public school and three years of high school.

Art education—New York National Academy of Design.

Experience—Wih the Courier Lithographic Company 1900-14; engaged in business for himself for three years; with Buffalo Engraving Company, 1918-20, and with the Queen City Photo-Engraving Company since 1920.

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HANNASKE, BERNARD

PAINTING—PORTRAITS

Home, 305 Prospect Avenue, Buffalo, N. Y.; studio, 47 Cambridge Road, West, Crystal Beach, Ont.; vocation, commercial artist.

Born in Buffalo, N. Y., November 27, 1890, son of August Hannaske and Julie Gasper; home in Buffalo intermittently since birth; general education, St. Joseph Seminary, Baltimore, Md., B.A.

Art education—Buffalo School of Fine Arts; instructors, Urquhart Wilcox and Bernard V. Carpenter; Maryland Institute with Charles Webb.

Experience—Twelve years illustrating commercial wares, using various mediums—charcoal, ink, pencil, water-colors, pastels and oils; portrait work in numerous private families.

Member Buffalo Society of Artists.

HANSON, MARGUERITE

DRAWING

Home, 197 Monroe Street, Brooklyn, N. Y.; vocation, instructor of art, Buffalo State Normal School.

Born in Philadelphia, Pa., November 6, 1898, daughter of Theodore W. Hanson and Bertha Ott; home in Buffalo since 1923; general education, Brooklyn public school; Girls' High School, Brooklyn, 1917.

Art education—Pratt Institute, two years, 1917-19; Teachers' College at Columbia University, 1922, B.S. degree; Summer School, New York University, 1921.

Experience—Superintendent of art in the public schools of Baldwin, Long Island; instructor of art at Buffalo State Normal School, 1923-26.

HARCOURT, MILLICENT LOUISE

PAINTING

Home, Gates Circle Apartments, Buffalo, N. Y.; studio, same.

Born in Jersey City, N. J., November 17, 1889, daughter of Franklin W. Gifford and Jeanette L. Haight; home in Buffalo and vicinity since 1926; married to Guy N. Harcourt of New York, April 21, 1914; children, Louise and Anne J. (deceased); general education, High School, 1909, and Normal School, 1911, at Philadelphia, Pa.

Art education — Pennsylvania Academy of Fine Arts with Daniel Garber; Fort Washington Summer School with Hugh Breckenridge and Thomas P. Anschutz; Chester Springs Summer School of Pennsylvania Academy, Philadelphia, Pa.

Experience—Exhibited in student exhibitions at Pennsylvania Academy of Fine Arts, Philadelphia; Thumb Box Exhibition, Buffalo, 1921; and at Westfield Art Association, New Jersey.

Winner of scholarship from Philadelphia High School for three years, at Pennsylvania Academy of Fine Arts.

Member, Westfield, N. J., Arts Association.

HARDIE, RUSSELL

DRAMA—ACTING

Home, 381 Walnut Street, Buffalo, N. Y.; vocation, actor.

Born in Griffin's Mills, N. Y., 1904, son of William Hardie and Katherine Pauly; home in Buffalo and environs intermittently since birth; general education, St. Mary's School; Canisius College.

Art education—Drama and elocution with Jane Keeler, Buffalo.

Experience—With McGarry Players, one season, and with the Loskin Players in Memphis, one season; appeared in "Manna," "Which One," "Seven Keys to Baldpate," "R. U. R.," and "Three Live Ghosts," Buffalo Players' productions.

Member, Knights of Columbus; Central Catholic Club.

EDWARD HARDY
(Beach photo)

HARDY, EDWARD

MUSIC—ORGAN

Home, 162 Lafayette Avenue, Buffalo, N. Y.; studio, 103 Ashland Avenue; vocation, organist and teacher.

Born in Salford, Eng., February 17, 1883, son of Thomas Hardy and Mary Ellen Stent; home in Buffalo since 1922; general and art education, Manchester Cathedral Choir School and private tutors, England.

Experience — Singing master, Municipal High School for Girls, Stockport, Eng.; organist, St. Ann's Church, Manchester, Eng.; Church of Incarnation, Philadelphia, Pa.

Honors—Degrees L.R.A.M., A.R.C.O., A.R.C.M., London, Eng.

Organizations—Member and Dean of the Buffalo Chapter of the American Guild of Organists and member, National Association of Organists.

Composer of the following organ and church music: 'Grand Chorus a-la-Minuet"; "Communion Service," published by Novello; "Anthems and Organ Studies," published by Schmidt and numerous others.

HARLOW, ANNE LUCINDA

LITERATURE—EDITOR

Home, 268 Ashland Avenue, Buffalo; vocation, editor.

Born in Lockport, N. Y., daughter of Charles E. Harlow and Martha Gailor; home in Buffalo since

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JOHN F. HARTMAN
(Beach photo)

MINNIE FERRIS HAUENSTEIN

1906; general education, Lockport High School; post-graduate study in literature and languages.

Experience—Editor of Woman's Department of Buffalo Courier for years; later, editor women's department, Buffalo Express; at present editor of women's organizations' department, Buffalo Courier-Express.

Member, Daughters of American Revolution; Scribblers; Les Amis de la France; Town Club.

Miss Harlow writes for various magazines and was overseas with the A.E.F., attached to the Community Motion Picture Bureau, which functioned as the Cinema Department of the Y.M.C.A.; later served as an overseas secretary with the Y.W.C.A.

HARRIS, HAZEL

DRAMA—ACTING

Home, 264 Summer Street, Buffalo, N. Y.; vocation, teacher of composition, Buffalo State Normal School.

Born in Emporia, Kan., daughter of William E. Harris and Lulitia Gray; home in Buffalo since 1922; general education, high school, Emporia, Kan.

Art education—Kansas State Teachers' College, A.B. degree; studied with F. A. Gilsom; Columbia University, M.A. degree; studied with Mme. Alberti, New York City.

Experience — Appeared with Gilsom Players in Kansas; The Players' Club at Columbia University and with Buffalo Players in "Expressing Willie."

Organizations — Buffalo Players; College Club; Junior Guild, Trinity Church; Daughters of the American Revolution.

HARTMAN, JOHN F.

MUSIC—ORGAN

Home, 45 Northrup Place, Buffalo, N. Y.; vocation, organist, English Lutheran Church of The Atonement.

Born in Westfield, Pa., 1900, son of John Hartman and Emma Thurston; home in Buffalo since 1911; general education, high school and general business course.

Art education—Studied piano harmony and theory with Henry Hoffman; organ, with Harold Kuhn and Harold Fix.

Experience — Formerly organist of St. Paul's Lutheran Church and associate teacher at Buffalo Musical Institute; appeared in recital at various clubs.

Organizations—American Guild of Organists; National Association of Organists; Society of Natural Sciences; Highland Lodge No. 835, F. & A. M.; Buffalo Turn-Verein; Buffalo Golf Club, and F. O. E. No. 46.

HARTWELL, ERNEST CLARK

LITERATURE—EDUCATION

Home, 58 Clarendon Place, Buffalo; studio, same; vocation, Superintendent of Schools, Buffalo.

Born in Albion, Mich., May 14, 1883, son of William Hartwell and Ella Clark; home in Buffalo since 1918; married to Adelaide Wachtel of Petosky, Mich., December 28, 1910; children, Mary Alice, Adelaide and Frances; general education, University of Michigan, Master Arts degree.

Art education—Michigan State Normal School, M.Pdg.; New York State College, D.Pdg.

Experience—Superintendent of Schools at Petoskey, Mich.; Sault Ste. Marie, Mich.; St. Paul, Minn., and Buffalo, N. Y.

President of National Association of School Superintendents, 1918.

Author of "Teaching of History," published by Houghton, Mifflin Co., and "Story-Hour Readers," published by American Book Co.

HAUENSTEIN, MINNIE FERRIS

LITERATURE—POETRY

Home, 725 West Ferry Street.

Born in Buffalo, N. Y., daughter of Peter J. Ferris and Mary Barton; home in Buffalo since birth; married to Alfred G. Hauenstein of Buffalo, N. Y., October 2, 1883; children, Harold, Dr. Barton F. Hauenstein and Paul Alfred Hauenstein; general

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education, Normal School; Ingham University, Leroy, N. Y.

Art education—Studied privately under the direction of William Hayes Ward and Edmund Clarence Stedman, New York City.

Experience—Mrs. Hauenstein has written for various magazines as, Ainslies and Good House-keeping, New York Independent, Cosmopolitan, Town and Country, Harper's Bazaar; lectured on travel and modern poetry throughout New York State and gives readings of poetry; sold first poem submitted to "New York Independent"; Poet Laureate, Western New York Branch, League of American Pen Women.

Life member of London Poetry Society; first vice-president of League of American Pen Women, Buffalo branch, for two years; second president of "The Scribblers."

HEACOCK, GRACE HARVEY

LITERATURE—EDITOR

Home, 483 Crescent Avenue, Buffalo; office, 45 Allen Street; vocation, associate editor, *The Buffalo Arts Journal.*

Born in Mentor, Ohio, February 11, 1884, daughter of Charles Henry Harvey and Adelaide Holson; home in Buffalo and environs since 1909; married to Lee F. Heacock of Cleveland, Ohio, in 1903; four children, Norma Heacock Wood, Robert Bruce, Doris Grace and Lee F., Jr.; general education, Cleveland, Ohio, public school, West High School, 1903.

Studied expression with Kathryn Eggleston Junkerman, Cleveland, and Mrs. H. Wyse Jones and Jane Keeler, Buffalo.

Associate editor of *The Arts Journal* since 1925.

Member of the Guild of Allied Arts; Ojenta Tribe, Woodcraft League; Woman's Evening Club of the First Presbyterian Church; Western New York Branch, League of American Pen Women.

HEACOCK, LEE F.

EDITOR—PUBLISHER

Home, 483 Crescent Avenue, Buffalo; office, 45 Allen Street; vocation, editor and publisher, *The Buffalo Arts Journal.*

Born in Tonawanda, N. Y., July 3, 1881, son of George Hamley Heacock and Mary M. Palmer; home in Buffalo and environs intermittently since birth; married to Grace Harvey of Cleveland, 1903; four children, Norma Heacock Wood, Robert Bruce, Doris Grace and Lee F., Jr.; general education, North Tonawanda High School, 1900; matriculated at Union College, but did not graduate.

Was engaged in newspaper work for many years, variously as reporter, sub-editor, column conductor, with Canton, Akron, and Cleveland, Ohio, and Buffalo, N. Y., newspapers; founded "The Buffalo Saturday Night," in 1921, which was succeeded by "Heacock's Monthly" in 1924, and *The Arts Journal* in 1925.

Member of the Guild of Allied Arts; executive committeeman Arts Club of Buffalo; chairman of the organizing committee, Poetry Society of Buffalo; Delta Phi; F. & A. M.

HECTOR, L. GRANT

EDUCATION—PHYSICS

Home, 182 Minnesota Avenue, Buffalo, N. Y.; vocation, Assistant Professor of Physics, University of Buffalo.

Born in Clarendon, Pa., 1894, son of George Hector and Jane Weaver; home in Buffalo since 1924; married to Jane Corbett of Dayton, Ohio, 1921;

GRACE HARVEY HEACOCK
(Beach photo)

general education, Oberlin, 1920, A.B.; Columbia University, A.M., 1922; Columbia University, Ph.D., 1924.

Experience—Instructor in Physics, Oberlin College, 1922-23; University of Buffalo since 1924.

Awarded Tyndall Fellowship, Columbia University, 1923-24.

Organizations — American Physical Society; American Association for the Advancement of Science; Sigma Xi.

Honorary member, Beta Chi Epsilon.

Contributor scientific articles to the Physical Review on "The Magnetic Properties of Gases."

HEKKING, WILLIAM MATHEWS

PAINTING—ADMINISTRATION

Home, 15 Granger Place, Buffalo, N. Y.; studio, Albright Art Gallery; vocation, director of Albright Art Gallery.

Born in Chelsea. Wis., 1885, son of A. M. Hekking and Adele Scherenberg; home in Buffalo since 1925; married to S. Marion Swayne of Wilmington, Del., 1913; children, Donald, Elnora, and Charlotte; general and preliminary art education, Syracuse University, 1908.

Art education—Art Students' League, New York City; Ecole des Beaux Arts, Academie Juliene, Academie Colorossi, Paris.

Experience — Fifteen years in art educational work, universities of Syracuse, James Millikin, Illinois, Missouri and Kansas. Five years' executive experience, University of Kansas, Columbus, O., Gallery of Fine Arts, Buffalo Academy of Fine Arts.

HEINTZ, MARION KATHERINE

PAINTING

Home, 80 Hodge Avenue, Buffalo, N. Y.; studio, same.

Born in Buffalo, N. Y., daughter of Edwin Heintz and Mary Schmidt; home in Buffalo since birth;

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CHARLOTTE HELLER
(Beach photo)

general education, high school; Chown's Business School.

Art education—Buffalo School of Fine Arts, three years; studied with Otto Schneider for three summers; has also completed a correspondence course in commercial art.

Exhibited at the Society of Artists' Exhibition, Buffalo Arts Club and Guild of Allied Arts.

Member, Buffalo Arts Club; Guild of Allied Arts; Society of Artists; Woodcraft League.

HELENBROOK, RAY

DRAWING—EDUCATION

Home, 3 Donaldson Road, Buffalo, N. Y.; vocation, teacher of drawing, Lafayette High School.

Born in Buffalo, January 10, 1902, son of William F. Helenbrook and Louise Ramen; home in Buffalo since birth; general education, public school, Technical High School, 1921.

Art education—Buffalo School of Fine Arts, 1923; Berkshire, Mass., Summer School of Arts, 1923-24.

Experience—Drawing instructor, grade schools of Buffalo, 1923-24, and Lafayette High School, 1926; night class at Hutchinson, 1925-26; exhibited, Annual Exhibition, 1926, Buffalo Society of Artists.

Member, Buffalo Society of Artists.

HELLER, CHARLOTTE

MUSIC—PIANO

Home, 567 West 170th Street, New York City; studio, same; vocation, pianist and teacher.

Born in Galicia, formerly Austria, daughter of Moritz Heller and Sara Dab; home in Buffalo 1909-1922; general education, Buffalo public schools, Lafayette High School, 1914.

Art education—New England Conservatory of Music, 1914-1920, graduate. Europe, 1922-25: Richard Robert, Vienna; Berlin, Egon Petri; Paris, Isidor Philippe; Oliver Denton, in New York.

Miss Heller gave recitals at the Twentieth Century Club and Chromatic Club, 1922.

HELLIWELL, AGNES ASHLEY

MUSIC—VOICE

Home, 86 Livingston Avenue, Buffalo, N. Y.

Born at Bradford, England, daughter of Arthur Helliwell and Alice Myers (deceased); home in Buffalo and environs since 1918; general education, high school, Jamestown, N. Y.

Art education — Piano, ensemble singing, voice, entire training under Ruth Ashley Smith, Buffalo; coached in London with Mme. Rowe; in New York City with Conrad V. Bos, 1925.

Sang in New York City, 1925, at Triangle Theatre; "Yum Yum" in Buffalo Players' production of "Mikado," 1926; sang in various concerts, Jamestown and Buffalo; also church quartettes, Unitarian Church, Jamestown; St. Paul's Evangelical under direction of Angelo Read, and Kenmore Presbyterian Church.

HENDERSON, ANDREW J.

PUBLIC SPEAKING—CLERGYMAN

Home, 168 Edward Street, Buffalo, N. Y.; study, same; vocation, clergyman.

Born in Berlin, January 16, 1865, son of Peter Henderson and Hannah Hansen; home in Buffalo since 1907; married to Harriet Hames of Fulton, N. Y., March 15, 1902; one daughter, Mildred; general education, Lutheran Bible Training School, Berlin, Germany.

Founder of Bethel Rescue Mission Association.

HERMAN, LILLA NAOMI

DRAMA—ACTING

Home, 357 Norwood Avenue, Buffalo, N. Y.

Born in London, England, daughter of Martin Rose and Philippa Frances; home in Buffalo since 1921; married to Bernard Lee Herman of New York; one daughter, Philippa Frances; general education, Bedford College for Women of London University, 1912.

Art education—Private tutors in dramatics from the age of six until twenty-one.

Appeared several times in Rehearsal Theatre, London; Buffalo Players, "Marion," in "The Truth About Blayds," 1923; "Old Sweetheart" in "Three Live Ghosts," 1925; "Pansy" in "Manna," 1925; "Magaera" in "Androcles and the Lion," 1926; Unity Club, appeared in "The Saving Grace," "The Playgoers," "Fourteen," and "Mrs. Temple's Telegram"; directed production of "Billeted."

Won distinction in English Language, Literature and Composition, Bedford College.

Was president, Unity Club, 1924 and 1925.

Member Buffalo Players.

HERSEY, CHARLES BROOKS

EDUCATION—ADMINISTRATION

Home, 227 Washington Highway, Snyder, N. Y.; vocation, principal, Masten Park High School.

Born in Chelsea, Mass., January 29, 1878, son of Charles Holton Hersey and Ella Frances Cheney; home in Buffalo since 1902; married to Margaret Sprague of Somerville, Mass., July 27, 1904; one daughter, Priscilla Brooks; general education, pub-

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lic schol, Chelsea; Harvard University, A.B., 1900; A.M., 1901.

Experience—Taught 1900-01, Adams Public Academy for Boys, Quincy, Mass.; High School, Concord, Mass., 1901-02; since 1902 at Masten Park High School, becoming principal in 1926 on retirement of Frank S. Fosdick.

Honors—A.B., A.M. degrees; Phi Beta Kappa.

Organizations — Member High School Teachers' Association; School Masters' Association, Buffalo; New York State Teachers' Association; Society of Natural Sciences; Buffalo Torch Club; Buffalo Harvard Club; Phi Delta Kappa in Buffalo.

HEWITT, GRACE MILDRED

MUSIC—ORGAN

Home, 1316 Kenmore Avenue, Buffalo, N. Y.; studio, same; vocation, organist.

Born in Buffalo, N. Y., February 5, 1906, daughter of Lowell Hewitt and Grace Mackie; home in Buffalo since birth; general education, Buffalo public schools, Hutchinson High School, 1924.

Art education—Studied piano with Mary Collins, intermittently for three years; organ with Kathryn Busch, one year, 1925; studied violin under the direction of Mrs. Sprang, one year.

Organist and pianist at Kemore Baptist Church for several years.

Member, American Guild of Organists.

HICKS, MABEL

DRAMA—SPEECH

Home, Woman's City Club, Detroit, Mich.; vocation, acting, teaching English phonetics.

Born in Seaforth, Canada, daughter of Samuel Hicks and Agnes Elizabeth Sproat; home in Buffalo from 1918 to 1926; general education, High School, Seaforth, Canada; Alma Ladies' College, St. Thomas, Ont.; Normal School, Winnipeg, Man.

Art education—Special tutoring in Latin and university work; graduate, School of Expression, Boston; special instruction, William Tilly, Daniel Jones and William Grant.

Experience—Speech Department, Theological College, Edmonton, Alberta; University of Washington, Seattle; directed plays at Newfound, Me., five years; studio work for the last eight years.

Honors — Gold medallist, Speech Department, Alma College, St. Thomas.

HILL, LUCILLE

PAINTING—DECORATION

Home, 731 Prospect Avenue, Buffalo; studio, same; vocation, teacher of china decoration and novelties.

Born in Jamestown, N. Y., daughter of Frank Hill and Ophelia Smith; home in Buffalo since 1902; general education, public school, high school, Jamestown, N. Y.

Art education—Attended Amy F. Dalrymple's art class, Boston, Mass., six months; Sacred Heart Academy, Buffalo, four years under the supervision of Sister Clara, specializing in water color, craft and art work; four-year course in design with Bernard V. Carpenter, Buffalo School of Fine Arts, 1919-1923.

Experience—Individual teaching, specializing in china decoration and art novelties, art and crafts work; has sold many designs of wallpaper, laces, cretonnes, etc.

Honors—Scholarship from the Buffalo Fine Arts Academy, 1922; also honorable mention in several exhibitions of china.

Organizations—Member, Buffalo Fine Arts Academy; Friends of the Albright Art Gallery.

HIRSCH, GEORGE M.

SCULPTURE—PAINTING

Home, 28 Walter Avenue, Tonawanda, N. Y.; studio, 13 West Eagle Street, Buffalo, N. Y.; vocation, advertising art.

Born in Berlin, Germany, July 31, 1893, son of Max Hirsch and Augusta Tromler; home in Tonawanda since 1906; general education, public schools, Cleveland, O., and Tonawanda, N. Y.

Art education—Buffalo School of Fine Arts; Ernest Fosberry, Urquhart Wilcox, and Florence Julia Bach.

Experience—Exhibited with Arts Club of Buffalo; connected with the Niagara Lithograph Company, nine years, and the Buffalo Advertising Artists, six years.

Member of Arts Club of Buffalo.

HODDICK, ARTHUR E.

PAINTING—ADMINISTRATION

Home, 112 Fordham Drive, Buffalo; studio, 687 Main Street; vocation, art dealer.

Born in Buffalo, N. Y., September 8, 1860, son of Frederick Hoddick and Henrietta Magnus; home in Buffalo since birth; married to Anna Rathmann of Buffalo, June 20, 1889; children, Arthur H. and Alvin C.; general education, high school, practical experience since 1878.

Formerly director of the Albright Art Gallery.

Organizations—Albright Art Gallery, life member; Society of Natural Sciences; Buffalo Athletic Club; Rotary Club; Washington Lodge, F. & A. M.; Buffalo Consistory; Ismailia Shrine; Buffalo Orpheus; Buffalo Players; Church of the Redeemer.

HOFFER, GWENDOLYN C.

DRAMA—ACTING

Born in Cincinnati, O., May 12, 1896, daughter of John Martin Crawford and Cora E. Hayward; home in Buffalo since 1922; married to Richard H. Hoffer of Philadelphia, Pa., May 18, 1917; two children; general education, College Preparatory and Finishing School, Ogontz, Philadelphia.

Art education — Specialized in dramatics at Ogontz, Philadelphia; attended Miss Neff's School of Expression at Cincinnati, O.

Experience—Played "Prima Vera" in "Dante and Beatrechi," and took the part of "Light" in Mæterlinck's "Blue Bird" in Cincinnati; appeared in "Seven Keys to Baldpate" and "Androcles," Buffalo Players' productions; the "Post Office" at Ogontz. Mrs. Hoffer selected and had charge of the wardrobe in "Adam and Eva," "Dulcie," "Fashion," "Outward Bound," "Expressing Willie," and assisted in making the costumes for "Androcles and the Lion," Buffalo Players' productions.

Member of the Buffalo Players.

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HOFFMAN, LILLIAN

MUSIC

Home, 56 Delham Avenue, Buffalo, N. Y.

Born in Aurora, Ind., November 15, 1880; home in Buffalo since 1907; married to Dr. Abram Hoffman of Fort Plain, N. Y., October 2, 1901; children, Hester Elizabeth and Burton Abram; general education, public schools, Syracuse; Mrs. Hazen's Boarding School for Girls, Pelham Manor, N. Y.

Art education—Piano, Professor Curtis, Syracuse; voice, Mrs. John Clancy, Harry Fellows, and teachers at Mrs. Hazen's School.

Experience—Sings with the Buffalo Choral Club and other organizations.

Organizations—President and honorary president, Buffalo Choral Club; vice-president, Buffalo Symphony Orchestra; served four years as chairman of Ways and Means Committee, Federation of Women's Clubs, Buffalo, 1922-26.

HOLLAND, MRS. HENRY OSGOOD

WRITING—PUBLIC SPEAKING

Home, 108 Highland Avenue, Buffalo; vocation, lecturer.

Born in Buffalo, N. Y., daughter of George Reed Macartney and Agnes Donaldson; home in Buffalo intermittently since birth; married to Henry Osgood Holland of Chelsea, Mass., 1894; children, Mrs. Harry Colin MacDonald and Henry Osgood Holland; general education, old Central High School, Buffalo.

Art education—Pedagogy under instruction of Mr. St. John, Buffalo, 1885; literature at University of Buffalo; child psychology under direction of Godard.

Experience—Teacher at Hoffman Private School, Buffalo, 1885; gave course on child study at Rochester, to parents, in the various high schools, 1905.

Honors — Winner of second prize in National Moral Code Competition, sponsored by Spencer Kellogg, Sr., Buffalo, 1920.

Organizations—Member, Pen Women's League; National Congress of Parents and Teachers, president of the New York State Branch, 1914-1918.

HOLLINSHEAD, URSULA DIETRICH

MUSIC—PIANO

Home, 577 Elmwod Avenue, Buffalo; vocation, recording pianist.

Born in Cleveland, Ohio, daughter of John Dietrich and Mary Dombrowska; home in Buffalo since 1918; married August 28, 1918 to Robert L. Hollinshead, Buffalo; one son, Theodore Clement; general education, East Denver High School.

Art education—Sacred Heart Academy, Denver; Prof. Joseph Krozen, San Francisco; Eastman School of Music, Rochester, N. Y.

Experience—Concert tours six years, exploiting hand-playing with reproducing pianos; appeared at 20th Century Club, auspices D.A.R., 1921; soloist, Guido Chorus, Elmwood Music Hall, and at Shea's Court Street Theatre; Opera Reading Club soloist in 1921.

Honors—Scholarship with medal and one year's tuition at age of eleven, Sacred Heart Academy, Denver.

Compositions published: "Echo D' Amour," valse; "I Want You," ballad; "Ecstasy," valse; "Moonlight Frolics," "Venetian Serenade."

HOLMES, SAMUEL VAN VRANKEN

PUBLIC SPEAKING—CLERGYMAN

Home, 140 North Street, Buffalo; study at Westminster Church; vocation, pastor, Westminster Church.

Born in Brooklyn, N. Y., 1863, son of John McC. Holmes and Frances Van Vranken; married to Helen Stanton of Bridgeport, Conn., 1887; children, Marguerite and Richard Stanton; general education, Williams College, 1883; Berlin University, Germany, 1884-6; ministry, Princeton Theological Seminary, D.D., 1887.

Experience—Pastor, First Presbyterian Church, Richfield Springs, N. Y., 1887-1892; assistant pastor, First Presbyterian Church, Washington, 1892-3; pastor, Westminster Church, Buffalo, since 1893.

Organizations—Buffalo Club; University Club; Westminster Club.

HOLMLUND, MILDRED C.

DRAWING—EDUCATION

Home, 147 Wallace Avenue, Buffalo; vocation, art instructor, Bennett High School.

Born in Buffalo, daughter of George C. Holmlund and Loretta Rooker; home in Buffalo intermittently since birth; general education, high school, Lyons, N. Y.

Art education—Buffalo School of Fine Arts,1924; three seasons, Berkshire Summer School of Art, Monterey, Mass.; one year, specializing in mechanical drawing at Mechanics' Institute, Rochester, N. Y.

Honors—Winner of two scholarships in design, Buffalo School of Fine Arts.

Organizations — High School Teachers' Association; New York State Teachers' Association.

HOLSMAN, HARRY

MUSIC—TENOR

Home, 266 Sherman Street, Buffalo; studio, Milan, Italy; vocation, opera singer.

Born in Buffalo, 1898; home in Buffalo intermittently since birth; general education, public school, Masten Park High School.

Art education—Voice with Miss E. B. Raymond, three years; languages with Miss Frances Tilly, Buffalo; 1925-26 under Mæstro Dante Lari, Milan, Italy, and at present studying under direction of Mæstro Lari.

Mr. Holsman is expected to make his debut at Milan, Italy, February, 1927, in opera.

HOOD, ETHLYN BROOKER

MUSIC—PIANO

Home, 241 East Hazeltine Drive, Kenmore, N. Y.; studio, same; vocation, accompanist.

Born in Buffalo, N. Y., daughter of Gustavus G. Hood and Clara Woodhams; home in Buffalo intermittently since birth; general education, public schools No. 45, No. 18; West High School and Seattle High School.

Art education—Buffalo School of Fine Arts, antique class; studied music with Margaret Hambleton, Jan Sikecz and Max Landow; summer course at Eastman School of Music, Rochester, N. Y.

Experience—Taught music for several years; accompanist for various Buffalo singers; official

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pianist and accompanist, Buffalo Chapter of the Daughters of the American Revolution, four years.

Member, Chromatic Club.

HORTON, FRANK W.

PHOTOGRAPHY—DRAMA

Home, 666 West Delavan Avenue, Buffalo; studio, 460 Massachusetts Avenue; vocation, photographer.

Born in Conneaut, O., March 28, 1865, son of Levant M. Horton and Amorette Folsom; home in Buffalo since 1914; married; two children; general education, public schools and Commercial College.

Mr. Horton has taken part in various plays, "Dr. Jekyll and Mr. Hyde," "Fall of Atlanta," or "The Irish Spy," and others; also has had experience in various branches of photography and sketching.

Member, Knights of Pythias, P.C.; Dramatic Order, Knights of Khorassan; Nomads of Avrudata; St. Andrew's Scottish Society, executive committee of games, 1926.

HORTON, HARVEY STARING

ARCHITECTURE

Home, 702 Seventh Street, Buffalo; studio, 1318 Prudential Building; vocation, architect.

Born in Silver Creek, N. Y., son of Charles C. Horton and Leora Staring; home in Buffalo since 1906; married to Mildred Abell of Buffalo, October 26, 1913; son, Charles Abell; general education, Silver Creek High School; Cornell University, 1906.

Art education — College of Architecture; six months of European travel.

Experience—Associated with Carrere & Hastings, New York City; with George Cary until 1916; at present under own firm name; buildings produced include Silver Creek High School; Methodist Episcopal Church, Silver Creek; Saddle and Bridle Club; Huyler Buildings, Delaware Avenue, and Huyler's stores on Main Street, Buffalo.

Organizations—Director, Buffalo Association of Architects; treasurer of Buffalo Chapter of American Institute of Architects; member of Buffalo Athletic Club, University Club, and Cornell Club.

HORTON, HELEN M.

DRAWING

Home, 438 Potomac Avenue, Buffalo; studio, same; retired.

Born in Hudson, N. Y., daughter of Cornelius M. Horton and Caroline Dunspaugh; home in Buffalo since 1860; general education, Buffalo schools.

Art education—Art Students' League in Buffalo.

Miss Horton was one of the original founders of the art school, now known as Buffalo School of Fine Arts, connected with the Albright Art Gallery, and was the second drawing teacher in Buffalo public schools.

Charter member and first president of Buffalo Art Students' League; member, Buffalo Society of Artists.

HOUGHTON, DOROTHY R.

DRAWING—DESIGN

Home, 1910 Abbott Road, Buffalo; vocation, art instructor, Bennett High School.

Born in Buffalo, daughter of Frederick Houghton and Ruth E. Little; home in Buffalo since birth; general education, Technical High School, 1918.

Art education—Buffalo School of Fine Arts, 1920; Berkshire Summer School of Art, at Monterey, Mass., four seasons.

Experience—Art supervisor in grammar schools, Buffalo, five years; art instructor at Bennett High School, one year.

Winner of scholarship for design at Buffalo Fine Arts Academy.

Member, High School Teachers' Association; New York State Teachers' Association.

HOWE, REBECCA CUTTER

MUSIC—VOICE

Home, 808 Potomac Avenue, Buffalo; studio, same; vocation, teacher of voice; church and concert singing.

Born in Boston, Mass., daughter of E. Cutter and Cora Bradbury; home in Buffalo since 1908; married to Talbot Howe of Boston, Mass., December 25, 1906; children, Dorothea Rebecca and Richard.

Art education—Music and languages in Boston Conservatory of Music; studied with her father, E. Cutter, Boston, and at New England Conservatory of Music; oratory with Moliunhause; songs with B. J. Lang and Mrs. H. H. A. Beach.

Experience—Has sung at the Philharmonic Musical Festival, Chromatic Club, Garret and Twentieth Century Club and various societies for fourteen years; also at St. Paul's Cathedral, Orpheus, Guido, etc., and in concerts in Toronto, Cleveland, and Rochester.

HOWE, LLOYD N.

PAINTING—ILLUSTRATION

Home, 420 Jersey Street, Buffalo, N. Y.; studio, 259 Delaware Avenue; vocation, commercial artist.

Born in Scio, N. Y., son of William W. Howe and Violet E. Goodwin; home in Buffalo since 1923; married to Verona Soissons of Cleveland, O., April 3, 1926; general education, Syracuse University, 1918.

Art education — Syracuse University, Madame Scott; Professor Charles Hawley, anatomy.

Exhibited at Albright Art Gallery, 1925; Babcock Galleries in New York.

Member, Greater Buffalo Advertising Club; Buffalo Arts Club, Reciprocity Club.

HOWELL, HELEN E.

EDUCATION—LANGUAGE

Home, 131 Fordham Drive, Buffalo, N. Y.; vocation, teacher of Spanish, Lafayetter High School.

Born in Buffalo, daughter of Frederick J. Howell and Nellie Cecilia Griffin; home in Buffalo since birth; general education, Holy Angels Academy.

Art education—D'Youville College, 1920, B.A.; 1921, M.A.

Experience—Teacher of Spanish language for six years at Lafayette High School.

Member of High School Teachers' Association.

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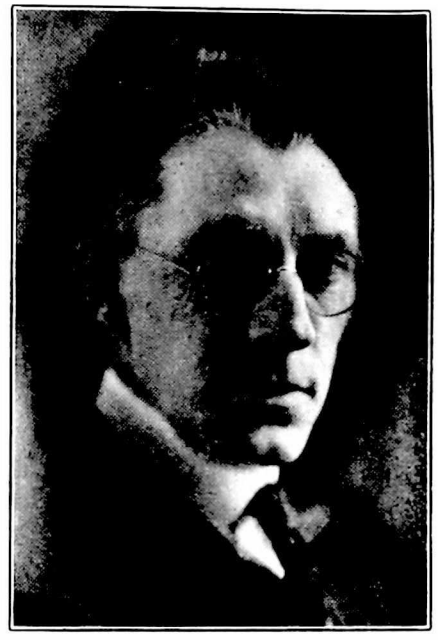
JOHN MacFARLANE HOWIE



JOSEPH JOHN HUBERT
(Hubert photo)

HOWIE, JOHN MACFARLANE

PUBLIC SPEAKING

Home, Hotel Touraine, Buffalo; vocation, hotel proprietor.

Born at Edinboro, Scotland, November 5, 1869; son of Alexander Stewart Howie and Eliza MacFarlane; married March 27, 1894 to Lina Rheinhardt, Wiesbaden, Germany.

General education—George Watson's College for Boys; Art education—Studied music privately and sang in Scottish Episcopal Church in Edinboro.

Mr. Howie has delivered numerous orations on patriotic themes to large gatherings on special occasions.

Member, Buffalo Club, Park Club, Niagara Falls Country Club, Lambs Club in New York, honorary member of Cornell Class of 1925. Composer of music and poetry. Was one of the founders and secretary of the Burns Society of Cleveland. Founder and first president of Delaware Avenue Association. Was instrumental in founding the course in Hotel Administration at Cornell.

HOWLAND, HENRY RAYMOND

ARCHÆOLOGY—LITERATURE

Home, 76 Hodge Avenue, Buffalo, N. Y.; studio, Buffalo Society of Natural Sciences; vocation, Director Emeritus and corresponding secretary, Buffalo Society of Natural Sciences.

Born in Springfield, Mass., June 1, 1844, son of Job F. Howland and Emily Alvord Howland; home in Buffalo since 1869; married to Rebecca Letchworth of Trenton, N. J., September 11, 1866; children, Emily Alvord (Mrs. Theodore P. Lyman) and Florence Letchworth (Mrs. William K. Dennison); general education, New York City Grammar School; College of City of New York, A.B., 1863; A.M., 1866.

Experience — President, Thomas Indian School, Iroquois, N. Y., 1895-1913; president, Buffalo Seminary, 1910-23, now president emeritus.

Organizations—Ex-president, American Association of Museums; member, International Congress, Americanists; vice-president, American Microscopical Society; Archaeological Institute of America; American Oriental Society; Buffalo Historical Society; Society of Mayflower Descendants; S. R.; Phi Beta Kappa; University Club, ex-president.

Author of many monographs, scientific and historical; magazine articles, published addresses, etc.

HOWLAND, HOWARD H.

MUSIC—SAXOPHONE

Home, 3399 Main Street, Buffalo, N. Y.; studio, same; vocation, musician.

Born in Buffalo, N. Y., November 21, 1897, son of Dr. John Howland and Susan Hibeck; home in Buffalo since birth; general education, Nichols School.

Art education—Studied saxaphone with Joseph B. Allen; violin, Joseph Ball and Walter Saxer.

Experience — Member of Allen's Saxaphone Octette; broadcast, WGR and at Atlantic City; played for numerous city clubs, dances, etc., with orchestras.

Member of Allen's Symphonic Saxaphone Band, the largest band of its kind in the country, composed of fifty-seven saxaphones.

HUBERT, JOSEPH JOHN

PHOTOGRAPHY—PORTRAITS

Home, 324 West Ferry Street, Buffalo, N. Y.; studio, same; vocation, photographer.

Born in Brooklyn, N. Y., August 2, 1878, son of Philip J. Hubert and Veronica Maerz; home in Buffalo since childhood; general education, parochial school, high school.

Art education—Buffalo School of Fine Arts, with Urquhart Wilcox and Harold Camp; awarded scholarship 1914.

Experience—Nine years as lithographic artist with the Hayes Lithograph Company, Buffalo; entered photography with brother, C. A. Hubert and after four years went into partnership; exhibited in Salon at Winona, Ind., 1911.

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Honors—Awarded Grand Prize by Middle Atlantic States Society, 1919; won National Salon prize, Photographers' Association of America; honored by Swedish Photographic Society of Stockholm, and Daguerre Memorial Institute diploma.

Organizations—Life member, Photographers' Association of America; member Knights of Columbus and Criteria Club; past chairman, Local Section Six, Photographers' Society of New York, two years.

HUBBARD, ELBERT, II.

EDITOR—PUBLISHER

Home, Grove Street, East Aurora, N. Y.; office, The Roycroft Shops, East Aurora; vocation, editor and publisher.

Born in Buffalo, N. Y., July 19, 1882, son of Elbert Hubbard and Bertha Crawford Hubbard; home in East Aurora since 1883; married to Alta Fattey of East Aurora, October 12, 1904; three daughters and one son; general education, high school.

Experience—Various public addresses; management of the Roycroft Shops, publishers of books and The Roycroft Magazines.

HUDSON, MARTHA ELEANOR

MUSIC—ORGAN

Home, 532 Elmwood Avenue, Buffalo, N. Y.; studio, same; vocation, organist, accompanist.

Born in Amsterdam, N. Y., 1866, daughter of Joseph Roberts and Susan Delia Rowe; home in Buffalo since 1920; married to Bryant Terry Hudson of Patchogue, L. I., 1888; children, Bryant Cornwall Hudson (deceased), Sally Hudson Campbell, Joseph Robert, Martha Hudson Barthwick, William Stuber; general education, Oneida, N. Y., public schools.

Art education—Studied organ with George W. Morgan in New York City, 1885, and Seth Clark, Buffalo, 1923.

Member, Chromatic Club, American Artists' Club.

HUEBSCHWERLEN, VERONICA

MUSIC—DANCING

Home, 124 Oxford Avenue, Buffalo, N. Y.; studio, same; vocation, piano, singing and dancing.

Born in Buffalo, daughter of A. P. Huebschwerlen and Jane V. Corrigan; home in Buffalo since birth; general education, Sacred Heart Academy, 1915.

Art education—Studied piano at the Sacred Heart Academy, also with Prof. Kiefer and Miss Lottie Hammersmith; dancing with Layton Walker, and with Hilda Von Taube of the Russian Ballet School; voice with Ruth Ashley Smith and Elizabeth Cronyn.

Experience—Private recitals; part of "Peep Bo" in "The Mikado," Buffalo Players' production, 1926.

Member Buffalo Arts Club.

HUFSTADER, ROBERT

MUSIC—ORGAN

Home, 134 Parkdale Avenue, Buffalo, N. Y.; studio, 51 Colonial Circle; vocation, organist, pianist, accompanist.

Born in Hornell, N. Y., March 23, 1907, son of William H. Hufstader and Laurilla Post; home in Buffalo since 1914; general education, Lafayette High School, 1924; University of Buffalo, 1926.

Art education—Musical education under the direction of Seth Clark, Buffalo.

Experience — Organist, Bethlehem Presbyterian Church, Buffalo, four years; at present organist and choirmaster, St John's Episcopal Church; accompanist for the Buffalo Community Chorus, 1923-24-25.

NELLIE S. HURLBURT

HURLBURT, NELLIE S.

MUSIC—ORGAN

Home, 108 Argonne Drive, Kenmore, N. Y.; vocation, organist, choir director.

Born in Warsaw, N. Y., daughter of Jacob Schneckenberger and Kathrine Schister; married to Floyd J. Hurlburt; general education, Warsaw High School.

Art education—Studied privately with C. Wilhelm Smith, New York City, and with William Kassenberger and William Benbow, Buffalo.

Experience—Organist and choir-director of Evangelical Lutheran Church, Buffalo.

Secretary of Buffalo Chapter, American Guild of Organists.

HUIE-LOCKE, FLORA ELBERTINE

MUSIC—PIANO—VOICE

Home, 149 Hodge Avenue, Buffalo, N. Y.; studio, same; vocation, teacher.

Born in Wilson, N .Y., June 11, 1866, daughter of Jeremiah P. Huie and Cornelia M. Gifford; home in Buffalo since 1890; married to Elbert B. Locke of Buffalo, April 27, 1906; general education, Lockport High School.

Art education—Studied first with her mother; later studied under the direction of G. F. Kittredge, Boston; F. W. Riesberg, New York City; W. S. Waith, Buffalo; Mrs. E. L. DeGan, Chicago; Mrs. L. N. Osgood, Boston; F. H. Shepard, New York; J. R. Drake, Buffalo, and others.

Experience—Appeared in various recitals, piano and voice; annual recitals and demonstrations of pupils of the Locke Primary Plan of Music Study for Beginners, originated by her; composed rhymes

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CARL IMPELLETIER
(Beach photo)

ADELAIDE IMERSHEIN
(Colegrove photo)

and songs on fundamentals, called "The Foundation of Music in Rhymes and Songs for Beginners"; invented the "Locke Musical Demonstrating Board," a device giving drills in fundamentals; this plan was demonstrated before the New York State Music Teachers' Association, June, 1910-11, and endorsed by leading musicians.

Organizer for Erie and Niagara counties, 1910-11-12, and vice-president for several years of the New York State Music Teachers' Association.

HUTCHINSON, GERTRUDE ELIZABETH

MUSIC—PIANO

Home, 96 Chenango Street, Buffalo, N. Y.; studio, same; vocation, accompanist.

Born in Buffalo, August 1, 1895; daughter of Chester W. Hutchinson and Nellie M. Hopkins; home in Buffalo since birth; general education, Masten Park High School, 1914.

Art education — Pupil of the Duning System; studied under direction of Mrs. Leonard, W. H. Gibbs, Lawrence Montague.

Experience—Taught the Duning System; organist in various churches; official accompanist WGR, and The Cliff Trio.

Member American Guild of Organists.

Has composed and arranged vocal and instrumental compositions for solo and trio work.

IMERSHEIN, ADELAIDE

MUSIC—PIANO

Home, 146 Dorchester Road, Buffalo; studio, same; vocation, instructor piano and voice.

Born in Russia, near Odessa, March 31, 1886, daughter of Harry Friend and Anna Rudnik; home in Buffalo since 1910; married to Moe Imershein of Buffalo, January 26, 1913; three daughters, Minerva F., Felicia F., and Judith F.; general education, public schools of Minneapolis, Minn.

Art education—Private instruction in music under the direction of Professor Von Wittmar, Miss Sophia Sherdingstead, Russell Patterson, Fraulein Schoene-Rene, Miss Bartholomew, Claude Madden, and Elois Shryock.

Experience—Has taught for the past twenty-six years in Minneapolis and Buffalo, stressing musicianship.

IMPELLITIER, CARL

MUSIC—VIOLIN

Home, 62 Days Park, Buffalo, N. Y.; studio, 60 Days Park; vocation, teacher of violin.

Born in Monte Maggiore, Italy, February 20, 1897, son of Carmelo Impellitier and Mary Pace; home in Buffalo since 1901; general education, Buffalo public schools.

Art education — Studied violin with George H. Koepping, George Sauer, Charles Schilsky and Vincent Sorgato; piano, Mrs. Nellie M. Gould; harmony, Clara Steinbach and Mrs. Nellie M. Gould.

Played violin with Buffalo Symphony Orchestra, 1922 and 1923; director, Ionian Orchestra since 1922; was one of the first to appear in violin recital over WGR.

Member, Buffalo Musicians' Association; Buffalo Symphony Orchestra; I. O. O. F., and K. of P.

IMPELLITTIER, LOUIS

MUSIC—TRUMPET

Home, 684 Prospect Avenue, Buffalo, N. Y.; studio, same; vocation, music teacher.

Born in Palermo, Italy, son of Vincent Impellittier and Carmelli Salemi; home in Buffalo since 1904; married to Josephine De Maria, 1905; children, Carmelli, Grace, Sadie and Vincent; general education, public school in Italy.

Art education—Studied under the direction of D. Cipolloni and John Lund.

Played trumpet with the Buffalo Symphony Orchestra; also at the Teck Theatre, and Shea's Hippodrome; soloist with organ, and soloist at various affairs under Fritz Reiner.

Member Elks No. 23.

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ISAACS, FLORENCE

MUSIC—PIANO

Home, 135 Richmond Avenue, Buffalo, N. Y.; studio, same; vocation, piano teacher.

Born in Buffalo, 1901, daughter of Abraham Isaacs and Cecelia Jacobson; home in Buffalo since birth; general education, Masten Park High School.

Art education — Studied under Louise William, 1917; Mr. Cornell and William J. Gomph, 1923.

Presented by Miss Williams at a recital at Lawrence Montague Studio, 1915.

JACOBS, HARRY W.

PAINTING—EDUCATION

Home, 262 Woodbridge Avenue, Buffalo; office, Genesee Building; vocation, Director of Art, Buffalo public schools.

Born at Boston, Mass., October 23, 1886; son of Charles Jacobs and Fanny MacDonald; home in Buffalo since 1916. Married to Mary Edmonds of Somerville, Mass; one child. General education—Manual training high school, Lynn, Mass.

Art education—Massachusetts Art School, four years.

Ten years art instructor in Buffalo public schools; with Rockefeller Foundation, made study of all Art Industries of the United States. Books on Art Education.

Member, Buffalo Athletic Association, Park Club.

JABLONSKI, PIOTR G.

PAINTING—MODERN EXPRESSION

Home, 103 Hirshbeck Street; studio, same; vocation, decorator.

Born in Buffalo, N. Y., January 31, 1898, son of John Jablonski and Frances Nadrowska; home in Buffalo since birth; married to Veronica Tamol of Buffalo, June 27, 1923; son Piotr Jr.; general education, Buffalo public schools.

Art education—Buffalo Fine Arts School, 1912-16 with Urquhart Wilcox and Harold Camp; John E. Thompson in modern expression.

Exhibited twenty-nine drawing from Ross collection of modern expression, Buffalo Arts Club, 1925; ten in 1926 at the Arts Club. Exhibited pictures and drawings at Chappelle House, Denver, 1923.

Member, Arts Club; Polish Six Arts Group.

JAEGER, ELLSWORTH

PAINTING—POSTERS

Home, 470 Bird Avenue, Buffalo, N. Y.; studio, 1086 Ellicott Square; vocation, commercial artist.

Born in Buffalo, N. Y., son of Peter Paul Jaeger and Bertha E. Laux; home in Buffalo since birth; married to Zetta M. Gay of Buffalo, 1922; general education, public schools and Masten Park High School.

Art education—Buffalo School of Fine Arts; life, Urquhart Wilcox; antique, Florence Julia Bach, Mary Cox and Harold Camp; design, water-color and still life, Bernard V. Carpenter; studied campercraft, woodlore, handicraft, story-telling and pantomime dancing with Ernest Thompson Seton.

Staff artist with the Barron G. Collier Company, eight years.

Member of the National Council of Guidance of the Woodcraft League; chairman of the Buffalo

HARRY W. JACOBS

Council of the Woodcraft League; member of the Board of Control of the Exchange Club; member, Board of Managers for the Y.M.C.A. camps; Ranger of the Woodcraft League for Western New York; member of the Guild of Allied Arts and recipient of the Woodcraft honor name.

JAEGER, ZETTA GAY

PAINTING—POSTERS

Home, 470 Bird Avenue, Buffalo, N. Y.; studio, same.

Born in Hamilton, Ont., daughter of William C. Gay and Eliza A. Gay; home in Buffalo since 1901; married to Ellsworth Jaeger of Buffalo, 1922; general education, public and private schools, Hutchinson High School, graduate of Teachers' Training School.

Art education—Studied voice culture with Henry Dunman; expression, Carl Wachter and Mabel V. Hicks; piano, Mrs. Washington Russell; studied pictorial art with H. G. Dilleway and is a graduate Normal Arts Course, Buffalo School of Fine Arts.

Instructor of art for three years in the public schools.

Honors—Recipient of the Woodcraft Honor Name.

Member of the Buffalo Council of the Woodcraft League, Women's Literary Club, Guild of Allied Arts.

JANKOWSKI, PETER J.

MUSIC—PIANO

Home, 1497 Broadway, Buffalo, N. Y.; studio, same; vocation, piano teacher.

Born in Buffalo, N. Y., January 13, 1891, son of Peter X. Jankowski and Petronella Koscielska; home in Buffalo intermittently since birth; married; general education, public school, first year high school, Edmiston Business School.

Art education—Studied with Leonard Wichtowski, two years; George E. Lowry, six years; counterpoint, Walter Keller, Chicago, and William Benbow, Buf-

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MARIE E. JARVIS
(Beach photo)

HAROLD PYOTT JARVIS

falo; studied theory at the Sherwood School of Music, Chicago; violin, four years with John Kozlowski.

Experience—Various public appearances in Buffalo; instructor in piano.

Member, Polish Singing Circle; National Academy of Music.

Mr. Jankowski has composed music since 1916; published Polish dances and has ready for publication various arrangements of piano pieces, some of which are: "Nocturne," "Ballade," "Helen," "East Eden Sketches," "Dance of the Enchanted Golden Wheat," "Tarantelle Antique," "Cradle Song," etc.

JARVIS, HAROLD PYOTT

NEWSPAPER WRITER

Home, 84 Elmwood Avenue, Buffalo, N. Y.; vocation, newspaper writer.

Born in Philadelphia, Pa., August 30, 1889, son of John W. Jarvis and Rachel Baker; home in Buffalo since 1892; married to Marie Lester of Albany, N. Y., January 30, 1918; general education, Buffalo public school, Hamburg High School.

Art education—Special work in literature at the University of Wisconsin.

Directed the first Arts Club Fantasia produced in Buffalo and wrote the prologue; for several years has conducted a column of humorous side-lights on the State Capitol, under the title, "So This is Albany"; active in conducting Gridiron Dinners of Albany Legislative Correspondents' Association; contributor to Smart Set and various other fiction magazines.

President, Albany Legislative Correspondents' Association, two years.

JARVIS, MARIE ELIZABETH

MUSIC—PIANO

Home, 84 Elmwood Avenue, Buffalo, N. Y.; studio, same; vocation, pianist.

Born in Albany, N. Y., daughter of Edward Lester and Elizabeth Goyette; home in Buffalo since 1918; married to Harold P. Jarvis of Buffalo, January 30, 1918.

Art education—Convent School, Troy, N. Y.

Experience—Played piano in various theatres in Troy and Albany, Buffalo Players and dancing school of Ellen Becker.

JEPSON, CHARLES H.

MUSIC—FRENCH HORN

Home, 7 Elton Place, Buffalo, N. Y.; studio, same; vocation, teacher of French horn; plays in orchestra.

Born in Manchester, England, August 12, 1880; home in Buffalo since 1905; married to Lena C. Roth of Buffalo, February 19, 1918; one daughter, Elsie; general education, Manchester Grammar School, England.

Art education — Kneller Hall School of Music, London.

Played in Sousa's Band, two years; Shea's Hippodrome, two years; Shea's Court Street Theatre, and Rochester Philharmonic Orchestra; for the past four years and at present in orchestra, Lafayette Theatre, Buffalo.

Organizations — Buffalo Consistory, Ismailia Shrine.

JESCHKE, WILLIAM MARION

PUBLIC SPEAKING—CLERGYMAN

Home, 79 Goulding Avenue, Buffalo, N. Y.; study, St. Luke's Evangelical Church; vocation, clergyman.

Born in Chicago, Ill., December 7, 1894, son of Julius Ernest Jeschke and Amelia Katherine Fitzner; home in Buffalo since November, 1923; married to Vera Mabel Voll of Dayton, Ky., April 6, 1923; one daughter, Marion LaVonne; general education, Elmhurst College, Elmhurst, Ill.; Eden Theological Seminary, St. Louis; Cincinnati University; Oskaloosa University, Iowa.

Experience—Mission fields of Arkansas; pastor, Redeemer Evangelical Church, St. Louis, Mo.; served as chaplain for three years during the world

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ELOISE COLE JOHNCOX

(Beach photo)

STANLEY S. JENKINS

war; educational and recreational director, Eastern department, for United States government; minister, Bellevue, Ky.

Received A.B. and Ph.D. degrees at Oskaloosa University; Victory Medal and Chaplain's Medal from United States government.

Member of Union Lodge, No. 7, F. & A. M., Junction City, Kan., chaplain, Christopher G. Fox Lodge, No. 1021, Buffalo, and member of India Consistory, Covington, Ky.

JENKINS, STANLEY SCOTT

MUSIC—COMPOSITION

Home, 282 North Street, Buffalo, N. Y.; studio, same; vocation, president, Samson Plaster Board Co.

Born in Louisville, Ky., 1880, son of William W. Jenkins and Lina Carl; home in Buffalo for many years; married to Bessie Wilson of Xenia, Ohio; general education, Dupont Technical College; University of Kentucky and post graduate work at Harvard.

Art education—Cincinnati Musical College.

Experience — Director of choir, Christ Church Cathedral, Louisville, Ky.; soloist, Westminster Church, Chicago; organist and choir-director, New Albany Episcopal Church, New Albany, N. Y.

Organizations—Director, Glee Club of Chicago Athletic Club; Hamilton Club, Chicago; American Institute of Engineers; member of National Society of Organists and Buffalo Arts Club.

Composer of "Victory March," "Golden Eagle March," "Crimson March," "Southern Belle," "Beautiful Ohio," "Lullaby in A Flat," "Dreaming," "Nocturne," "Sunbright," "Chevaliers."

JOHNCOX, ELOISE LUCRETIA COLE

(ELOISE MORTIMER)

MUSIC—VOICE

Home, 72 York Street, Buffalo, N. Y.; vocation, operatic singer, retired.

Born in Sardinia, N. Y., February 2, 1866, daughter of Dr. John Cole and Catherine M. Martin; home in Buffalo since 1876; general education, Buffalo public schools.

Art education—Studied with Mrs. Wells B. Tanner, W. S. Waith, Mrs. L. G. Chaffin and Signor Bellari.

Soprano soloist in St. John's Episcopal Quartette under direction of Seth Clark, 1884; sang in chorus of Old St. Paul's Choir and in Old First Church Choir under Signor Nuno's direction; Westminster, under W. S. Waith, 1885; joined Emma Abbott Opera Company, August, 1885; with Jules Grau Opera Company, 1898; sang the lead in "Il Trovotore," "Cavaliera Rusticana," "The Grand Duchess," "Martha," "The Bohemian Girl," "The Mikado," "Pinafore"; with James T. Powers, 1889-91, "The Straight Tip," George Marion Sr. in "Mr. Macaroni"; The Wilbur Opera Company 1893-97, "Boccaccio"; crossed the continent in opera eight times and has sung in every state in United States; appeared last in vaudeville, 1912, touring New England.

Was a member of the Liedertafel Singing Society, Joseph Mischka, conductor; sang Donna Maria in Dudley Bucks' "Don Munio."

JOHNSON, FRANK W.

LITERATURE—EDITOR

Home, 1362 Amherst Street, Buffalo; vocation, editor and botanist, Buffalo Society of Natural Sciences.

Born in Galena, Ill., September 21, 1867, son of Frederick William Johnson and Emily V. McConnell; home in Buffalo since 1916; married to Abigail M. Brown of Des Moines, Ia., December, 1897; two children; general education, Grinnell College, Iowa, 1892, M.A.

Experience—Publisher in Chicago for many years; after 1910 engaged chiefly in laboratory work.

Organizations—Chairman of Botanical Section of Society of Natural Sciences since 1920; member, board of managers, Buffalo Society of Natural Sciences, 1920-1926; president, Alleghany Trail and

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ADELE PARTRIDGE JOSLYN

Field Club, 1923; president of Forum Club, 1922; member, Torrey Botanical Club of New York City; American Fern Society; American Audubon Society.

Delivered the yearly Botanical lectures for the Botanical Section of Buffalo Society of Natural Sciences since 1921; also lectured on scientific subjects, chiefly on conservation of forests, flowers, fish, ets., and reforestation. Has made many scientific and collecting expeditions.

JOHNSON, GILBERT KENYON

PAINTING—DESIGN

Home, 329 Grant Street, Buffalo, N. Y.; studio, same; vocation, commercial artist.

Born in Denver, Col., January 16, 1898, son of John Johnson and Gladys Kenyon; home in Buffalo intermittently since 1915; general education, public school, Lafayette High School, 1917.

Art education—Graduate, Pratt Institute, 1921; Mechanics' Institute, New York, evening course; Cooper Union, evening class; Buffalo School of Fine Arts; life class, 1926.

Practical experience in New York as commercial artist, free-lance, 1920-24; instructor of free-hand drawing and design in Boys' High School, Brooklyn, N. Y., 1922-24. Scholarship from Lafayette High School, 1917, to Buffalo School of Fine Arts in antique, for one year. Exhibited paintings with Pratt Alumni, New York, 1921-22 and Arts Club, Buffalo, 1926.

Member, Buffalo Arts Club; Pratt Institute Alumni, Buffalo organization.

JOHNSON, JAMES ADDISON

ARCHITECTURE

Home, 731 West Delavan Avenue, Buffalo, N. Y.; studio, 781 Ellicott Square; vocation, architect.

Born in Syracuse, N. Y., October 7, 1865, son of Garrison B. Johnson and Katherine Beckwith; home in Buffalo since 1888; married to Mary Carter of Syracuse, N. Y., 1896; two children, Mrs. Robert Barclay and Mary Edith Johnson; general education, Syracuse High School.

Associated with Marling Burdette, three years; two years with McKim, Meade & White; three years with Richard M. Hunt; in business for himself since 1892.

Organizations—American Institute of Architects; member, Buffalo Society of Artists; American Chemists' Society; Sons of the American Revolution; Rotary and Cherry Hill Clubs.

JOSLYN, ADELE PARTRIDGE

PAINTING—EDUCATION

Home, 723 Delaware Avenue, Buffalo, N. Y.; vocation, art instructor, Lafayette High School.

Born in Elmira, N. Y., daughter of John R. Joslyn and Minnie Partridge; general education, Masten Park High School and Buffalo Normal School.

Art education—Art Students' League, Buffalo; Cooper Union, New York City; studied with Arthur Wesley Dow, at Columbia University and summer course at Mechanics' Institute, Rochester; traveled abroad for art study, especially Flemish and Dutch art, in Brussels, Amsterdam, Antwerp and The Hague.

Teaching experience in Buffalo and summer school at West Virginia University; also taught in grades in Buffalo schools.

Member Guild of Allied Arts.

JONES, AMY WHITE

PAINTING

Home, 103 East Main Street, Lancaster, N. Y.; studio, same; vocation, painting portraits, landscapes and still life.

Born in Buffalo, April 4, 1899, daughter of Squire White and Clara Hammond; home in Buffalo since 1926; married to David Blair Jones of Buffalo, December 19, 1920; general education, Erasmus Hall and Pratt Institute, 1921.

Art education—Pratt Institute, Class '21.

Exhibited with the Buffalo Society of Artists at Albright Art Gallery at various exhibitions.

Winner of scholarship to Pratt Institute.

JONES, EDWARD S.

EDUCATION—PSYCHOLOGY

Home, 53 Sagamore Terrace, Buffalo, N. Y.; vocation, Professor of Psychology and Director of Personal Research at University of Buffalo.

Born in Madura, South India, 1888, son of John P. Jones and Sarah Hosford; home in Buffalo since 1923; married to Frances Jeffrey of South India, 1916; three children, Richard, Lewellyn, Edward; general education, Oberlin College, B.A., 1910; University of Chicago, Ph.D., 1917.

Experience—Instructor of Psychology, Northwestern University, 1917; Oberlin College four years; University of Buffalo for the past three years.

Organizations — Sigma Psi, Phi Delta Kappa, American Association for the Advancement of Science, American Psychology Association.

JONES, HELEN TOWNSEND

CRAFTS WORK—DESIGN

Home, Wanakah, N. Y., Hamburg post office; studio, same; vocation, crafts work in jewelry.

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Born in Bradford, Pa., daughter of Richard E. Townsend and Helen Dame; home in Buffalo since 1895; married to Arthur L. Jones of Buffalo, N. Y., January 17, 1912; one son, Townsend Jones; general education, Grammar School No. 56 and Buffalo Seminary, 1905.

Art education—Buffalo School of Fine Arts, Bernard Carpenter and Mr. Blakeslee.

Winner of scholarship for wall-paper design, also scholarship for jewelry; prize for wall paper design.

Member, Society of Artists, Twentieth Century Club, Graduates' Association, Lake Shore Hunt Club and Buffalo Athletic Club.

JOSEFFER, MAXIMILIAN

MUSIC—VIOLIN

Home, 72 Norwood Avenue, Buffalo, N. Y.; studio, same; vocation, orchestra leader, Majestic Theatre, and teacher.

Born in Tiflis, Russia, 1885, son of Michael Joseffer and Dora Joseffer; home in Buffalo since 1914; married to Ruth Cooper of Homer, N. Y., 1906; children, Anna, 19; Alexander, 15; Mitchell, 9; and Dorothy, 7; general education, public school of Russia.

Art education — Studied under the direction of Zavetnoski in Russia and Sitt in Leipsic, Germany.

Soloist for Buffalo Orpheus; director of orchestra, Majestic theatre.

KAHLER, FREDERICK AUGUST

PUBLIC SPEAKING—CLERGYMAN

Home, 998 Main Street, Buffalo, N. Y.; study, same; vocation, minister, Holy Trinity Lutheran Church.

Born in Erie, Pa., September 21, 1850, son of Henry Christian Kahler and Anna M. Ottesen; home in Buffalo since 1884; married to Margaret Torbert MacNair of Dansville, N.Y., August 6, 1879; children, Margaret, Hugh, Henry, Annette and Frederick August, Jr.; general education, McGill University, Montreal, A.B.; Lutheran Theological Seminary, Philadelphia, D.D.; Tiel College, Muhlenberg, L.L.D.

Pastor, Lutheran Church, Germantown, Pa., 1874-84; Holy Trinity Church, Buffalo, 1884-1926; trustee, Lutheran Theological Seminary, Philadelphia; one of the founders and vice-president, Lutheran Church Home, Buffalo, 1895; also a founder of the Lutheran Church Review and led in establishing seven churches.

Member, Buffalo Automobile Club; Buffalo Society of Natural History and Sciences.

KAHLER, HUGH MACNAIR

LITERATURE—NOVELS

Home, Princeton, N. J.; studio, same; vocation, novelist.

Born in Philadelphia, 1883, son of Rev. F. A. Kahler, D.D., and Margaret Torbert MacNair; home in Buffalo 1884—1900; 1905—1909; married on October 15, 1907 to Louise Kingsley of Buffalo, N. Y. Has one daughter, Kingsley. General education—Buffalo Central High School, 1900; Princeton, 1904.

Published many short stories in "Saturday Evening Post" and other magazines; books, "The Six Best Cellars" 1919 (with Harold E. Porter); "Babel" 1921; "The East Wind," 1922; "The Collector's What Not," 1924, (with Booth Tarkington and Kenneth Roberts).

Clubs—Grolier, New York; Princeton, New York; Nassau, Princeton; Cap and Gown, Princeton.

KALINOWSKI, BRUNO A.

ARCHITECTURE

Home, 94 Walden Avenue, Buffalo, N. Y.; studio, same; vocation, architect.

Born in Poland, October 18, 1887, son of Dominic Kalinowski and Mary Kalinowska; home in Buffalo since 1906; married to Enna Sobierska of Buffalo, 1911; three children; general education, public schools of Poland.

Art education—Four years night course at Technical High School, Buffalo.

Experience—Plans and specifications for various private homes, stores and churches.

Member, Order of Eagles.

KALOFF, ANTHONY

DRAMA—DANCING

Home, 626 Elm Street, Buffalo, N. Y.; studio, 267 West Utica Street; vocation, teacher of dancing.

Born in Verra, Greece, January 17, 1900, son of Demetros and Matrona Kaloff; home in Buffalo since 1923; general education, public school and high school, Verra, Greece; Nukas College, Salonica.

Art education—Studied dancing under the direction of Demetros Kaloff (father) who was an instructor of dancing.

Experience—Keith's circuit, 1923; appeared at the Court Theatre, New York City, in solo dance, 1924; and also at the Capitol Theatre in New York; at the age of eleven, danced before the Sultan of Turkey and King George of Greece, receiving a medal from the Sultan.

KAPFER, MATTHEW W.

MUSIC—PIANO

Home, 245 Lisbon Avenue, Buffalo, N. Y.; studio, same; vocation, teacher of piano.

Born in Buffalo, September 2, 1903, son of Albert Kapfer and Bertha Ertman; home in Buffalo since birth; married to Martha Schara of Buffalo, July 11, 1923; one daughter, Pearl; general education, public school, No. 17.

Art education — Studied under the direction of Professor Huene, three and a half years and Professor Cornell two and a half years.

Experience — Class of thirty-five pupils, giving three recitals a year for the past four years; played with Albert Kapfer, teacher of violin, for the graduation exercises at various schools of Buffalo.

Organizations—Macabees, No. 315, Walden Tent.

KARKUNOFF, ROBERT

STAGE—DECORATION

Home, Hotel Graystone, Buffalo, N. Y.; studio, Shea's Theatre; vocation, scenic artist.

Born in Southern Russia, April 11, 1872, son of Vasily Karkunoff and Olga Curlau; married; two children, Ann Austin and Gladys.

Art education—Art School at Dusseldorf, Germany, and at Kensington Gardens, London.

Mr. Karkunoff has created numerous stage productions, equipped theatres, supplied settings for about one thousand vaudeville acts.

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JANE M. KEELER

MARY VIRGINIA KEENE
(Beach photo)

KAUFFMAN, KATHRYN M.

EDUCATION—ENGLISH

Home, 520 East Main Street, Batavia, N. Y.; vocation, teacher of English, Lafayette High School.

Born in Batavia, N. Y., daughter of John J. Kauffman and Julia Wade; home in Buffalo since 1922; general education, Batavia High School.

Art education—D'Youville College, 1919; Canisius College, 1924.

Teacher for the past seven years.

Member High School Teachers' Association.

KEELER, JANE

DRAMA—DIRECTION

Home, 354 Ashland Avenue, Buffalo; studio, 20th Century Club; vocation, teacher, dramatic reading.

Born at Union, N. Y., daughter of Fayette Keeler and Ida Smith; lived in Buffalo since 1911. General education, Union Academy.

Art education—Ithaca Conservatory, 1902; post graduate, 1903; Emerson College of Oratory, Boston, 1906; studied with Prof. S. H. Clark, Chicago University, and Chas. Rann Kennedy; attended lecture course at Cornell in English and History of Art; summer course, Academy of Speech Arts, Boston.

Head of Dramatics Department at Edinburgh, Pa., Northwestern Normal School, 1906—1908; Winona State Normal, Winona, Minn., 1908—1911; Buffalo State Normal, 1911—1926, except for 1917—1918 at Bennett School of Applied Arts, Millbrook, N. Y.; private studio and head of dramatics at Franklin School, Buffalo; three recital tours; brought to Buffalo for lectures, Ruth Draper, Alfred Noyes, S. H. Clark, John Drinkwater, Charles Rann Kennedy, Edith Wynn Mathieson and President Southurch of Emerson College.

Plays directed: "Iphigenia in Taurus"; "Twelfth Night," "Merchant of Venice," and other Shakespearian plays; "The Cradle Song" by Martin Sierra; "She Stoops to Conquer"; Pageant "History of Buffalo," at Statler Hotel opening; eight May-Day pageants at Buffalo State Normal School.

Member, and former member directorate, of the Buffalo Players.

KEENE, MARY VIRGINIA

LITERATURE—MUSIC

Home, 24 Rhode Island Street, Buffalo, N. Y.; vocation, music critic, retired.

Born in Erie, Pa., daughter of Galen Bryant Keene and Annie B. Tierney; home in Buffalo since childhood; general education, public and private schools of Buffalo.

Art education — Madame Nardin's Academy; music with William Waith and Signor Nuno.

Lectured on six New England poets on tour; lectured at World's Fair, Chicago, on "Characters and Manners of Spanish People," and "Goethe and Schiller"; musical critic and correspondent of Musical Courier for nine years; composed several songs and lectured in various cities of America; was member of the first vested choir in Western New York at St. Paul's, Buffalo, 1875; appeared at various times as lecturer on "Italian Renaissance" in early '80's; teacher in Heathcote School, Muehlenbruch Academy for Boys, and at Elizabeth Barney School of Expression.

Organizations—Auditor for the Association for the Advancement of Women during the presidency of Julia Ward Howe; charter member of the Women's Union and Scribblers; member, Study Club of Universalist Church; associate member of League of American Pen Women and associate member of Chromatic Club.

KELLING, MILDRED PEARL

MUSIC—PIANO

Home, 146 Wellington Road, Buffalo, N. Y.; studio, same; vocation, pianist and teacher.

Born in Buffalo, daughter of Frederick C. Kelling and Florence Bodamer; home in Buffalo since birth;

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general education, graduate, Masten Park High School.

Art education — Piano and harmony, Mary M. Howard; theory and composition, Kathryn McCarthy, Buffalo; piano, Selim Palmgren, and piano interpretation, Max Landon, both at Eastman School of Music, Rochester; piano and master class with Edwin Hughes, New York City.

Experience — Appeared twice at the American Music Festival, once as soloist and in two-piano selections; appeared numerous times at various private clubs of Buffalo and in many recitals.

Organizations—American Artists' and Rubenstein Clubs.

KELLY, B. FRANK

ARCHITECTURE

Home, 245 Elmwood Avenue, Buffalo, N. Y.; studio, 731 Ellicott Square; vocation, architect.

Born in Lynville, Canada, son of William Nelson Kelly and Pamelia Mudge; home in Buffalo since 1921; married to Hattie Louise Cornish of Hamilton, Ont., July 12, 1910; two children, Ralph Alden and Harold Franklin; general education, public and high schools, Simcoe, Ont.; University of Toronto.

Designed and built various commercial and industrial buildings.

Organizations—Institute of Architects of Canada; Associates of Interior Architects; member of Council Association of Interior Architects, six years.

KELLOGG, SPENCER, JR.

LITERATURE—PRINTING

Home, Eden, N. Y.; studio, same; vocation, printing.

Born in Amsterdam, N. Y., April 10, 1876, son of Spencer Kellogg and Jane Morris; home in Buffalo and environs since 1879; married to Lida Deshler Willson of Leavenworth, Kan., May 31, 1898; one daughter, Mrs. E. H. H. Roth; general education, Heathcote School, Buffalo; Lawrenceville, one year; Harvard University, 1898.

Art education — Private instruction and a few months at the Art Students' League, New York City; also at the Buffalo School of Fine Arts.

First book designed and printed during the first year of Aries Press, was selected by jury of "American Institute of Graphic Arts" as one of the "Fifty Books of the year," 1925-26.

Organizations—Director, two terms, of three years each, Buffalo Fine Arts Academy; was at one time president of Guild of Allied Arts; member, Grolier Club, American Institute of Graphic Arts, Buffalo Club.

KENNEDY, EDWARD L.

PAINTING

Home, 297 Herkimer Street, Buffalo, N. Y.

Born in Natural Bridge, N. Y., October 8, 1871; general education, Union High School, Bangor, Me.

Art education—Art Students' League, Buffalo; Art Students' League, New York.

Member, Buffalo Arts Club, Buffalo Society of Artists.

KENNEDY, GEORGE HENRY, JR.

LITERATURE—EDITOR

Home, 15 Colonial Circle, Buffalo, N. Y.; office, Buffalo Athletic Club; vocation, editor B.A.C. Backer.

Born in Buffalo, N. Y., October 23, 1899, son of George Henry Kennedy and Katherine Gragan; home in Buffalo since birth; general education, high school, Harvard College, 1920.

Experience—Reporter for the "Buffalo Evening News" four years; managing editor of B.A.C. Backer since 1925.

Member, Buffalo Athletic Club.

KENT, NORMAN

DESIGN—WOOD CUTS

Home, 37 Willowlawn; studio, 10 Centre Street, Buffalo; vocation, commercial artist.

Born in Pittsburgh, Pa., October 24, 1903, son of Carl H. Kent and Nella Howe; home in Buffalo intermittently since 1905; general education, Buffalo public schools, Hutchinson-Central High School, 1922.

Art education—Graduate of three-year course in illustration, Mechanics' Institute, Rochester, N. Y., 1925; one year at New York Art Students' League, under William DeLeftwich Dodge and Allen Lewis; also Frank von der Lachen and Clifford Ulp, Rochester, N. Y.

Exhibited two years at the Rochester Art Club shows at Rochester Memorial Art Gallery.

Scholarship to New York Art Students' League.

KERR, ROBERT BRUCE

MUSIC—PIANO

Home, 302 Fargo Avenue, Buffalo, N. Y.; studio, same; vocation, teacher, piano tuner.

Born in Poin Du Chene, Canada, December 23, 1874, son of Charles J. Kerr and Clara B. Scoullar; home in Buffalo since 1880; general education, elementary training with Mrs. Bell, Amsterdam, N. Y.; Dr. Holley's Private School, two years; Dr. Weltsal Academy, two years.

Art education — Studied with Professor Kitchen and Professor O'Brien at Amsterdam, N. Y.; and with Professor Reisberg and William S. Waith, Buffalo.

Instructor of piano; played as pianist at the Richmond Avenue Methodist Church and at the Circle Church.

KESSEL, SARA HIRSHFIELD

LITERATURE—PUBLIC SPEAKING

Home, 695 Auburn Avenue, Buffalo, N. Y.; vocation, newspaper and magazine writing.

Born in Syracuse, N. Y., daughter of Elias Hirshfield and Brina Elizabeth Frank; home in Buffalo since childhood; married to Felix Kessel of Buffalo, June 27, 1893; two children, Dr. Brina Kessel and Marcel Kessel; general education, graduate of Central High School.

Mrs. Kessel interviewed distinguished statesmen, artists and actors; author of numerous essays, and has done much editorial writing, lecturing and dramatic work on newspapers.

Member, The Scribblers and The League of American Pen Women.

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JOHN ELMER KIEFFER

KEYSER, MERRITT A.

MUSIC—ADMINISTRATION

Home, 102 Center Street, East Aurora, N. Y.; vocation, manager of Aurora Theatre.

Born in East Aurora, N. Y., June 4, 1882; son of Christopher Kyser and Sarah Schaller; home in East Aurora since birth; married to Florence Flomerfelt of East Aurora, June 4, 1909; general education, East Aurora High School.

Art education — Canisius College, 1898; studied with Von Leibich, Carl Mischka and John Lund.

Played with the Buffalo Symphony Orchestra and played in the Teck, Majestic, Hippodrome and Lafayette Theatre Orchestras; also with Arthur Pryor's Band.

Member, Kiwanis Club of East Aurora, Buffalo Musicians' Association, one of the founders and president of the Buffalo Symphony Orchestra.

KEBELY, FERDINAND

PAINTING—MURALS

Home, 178 Hudson Street, Buffalo, N. Y.; vocation, murals.

Born in Vienna, 1891, son of Augustus J. Kebely and Mary Powel; home in Buffalo since 1924; married to Mary Tyajclova of Chita, Siberia, February 14, 1920; one son, Victor T. Kebely; general education, two years preparatory school; four years Normal School; four years Realistic School of Art in Vienna.

Art education—Six-year course, Academy of Fine Arts and School of Applied Art, Vienna; instructors, Professor L. Schwark and Professor J. M. Klinzer; traveled for observation in Italy, Germany, France, Austria, Hungary, 1914; 1914-1920 traveled in Siberia, China, Japan, Korea.

Experience—Exhibited in Vienna, Budapest, Leipzig, Munich, Irkutsk, Vladivostok, Sumatra and Buffalo.

Honors—Silver medal, Liepzig, 1910, for designing metalplastic objects; scholarship, Vienna, 1911; honorable mention, Irkutsk, for portraiture and stage design, 1917-18; second prize, Budapest, 1923, poster designs.

Organizations — Siberian Artists' Association; Hungarian National Salon; Hungarian Applied Arts Association; Vorein der Plakat-freunde Zalin and Buffalo Arts Club.

KIEFFER, JOHN ELMER, JR.

PUBLIC SPEAKING—MUSIC

Home, 206 Huntingotn Avenue, Buffalo, N. Y.

Born in Buffalo, March 13, 1910, son of John Kieffer and Laura E. Dayer; home in Buffalo intermittently since birth; general education, graduate public school No. 22; one year at Lafayette High School; at present attending Bennett High School.

Art education — Studied oratory with May B. Sweet, coached by John L. Stamp, Miss Mary J. Dombrowski, School No. 22; violin, John M. Beard at Washington School of Music, Washington, D.C., 1916-21; and Frank Davidson since 1921.

Experience—Appeared in Richmond Speaking Contest, 1923-24; won Freshman Oratorical Contest at Lafayette, 1925; appeared in Lafayette pageant, "The American Youth in His Quest for the Best," April, 1925; and Bennett opening pageant, October, 1925; represented Bennett in Columbia Interscholastic Oratorical Contest, giving original oration, "The Abolition of Capital Punishment," and represented Philosophian Literary Society, "Resolved: That a Municipally-owned Transportation System is a Benefit to the City"; played violin in Lafayette Orchestra, 1925; also in all the various high school orchestras during 1925; played in the Bennett High School Orchestra, 1926.

Organizations—Bennett Dramatic Society; vice-president, Philosophian Literary Society; vice-grandmaster, Phi Chapter, Gamma Phi Sigma, 1925; grandmaster, 1926; honorary vice-president, Alpha Beta Nu; manager, Bennett Rifle Team, 1925-26 and holds Western New York Championship, National Rifle Association.

KIENER, JACOB

MUSIC—VIOLIN

Home, 227 Moselle Street, Buffalo, N. Y.; studio, same; vocation, teacher.

Born in Buffalo, January 23, 1873, son of John Kiener and Elizabeth Stein; home in Buffalo since birth; married to Ida Morcha of Buffalo, 1895; one son, Milton; general education, Buffalo public schools.

Art education—Studied violin under the direction of Adam Federlein.

Experience—Teacher for eight years of violin and saxophone; played in 74th Regiment Band for twenty-five years; C. & B. Orchestra; director of Kiener Band.

Organizations — Buffalo Musicians' Association, Eagles, Buffalo Benevolent Association, Knights of Everlasting Pleasure.

KINKEL, ROEDER J.

LANDSCAPE ARCHITECTURE

Home, 117 Russell Avenue, Buffalo; studio, 400 Virginia Street; vocation, landscape architect.

Born in Omaha, Neb., March 24, 1893, son of Gustavus A. Kinkel and Margaret Roeder; home in Buffalo since 1901; married to Gertrude Steller of Buf-

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falo, February 25, 1923; two sons, Roeder Philip and Carl Conrad Kinkel; general education, Lafayette High School; University of Ohio, 1916.

Art education—Buffalo School of Fine Arts; Ohio State University.

Experience—Landscape architect for City of Buffalo, Department of Parks; designer of Houghton, Taylor and Sheldon Parks; various private estates, golf courses and subdivisions in Buffalo and vicinity.

Honors—Scholarship to Buffalo School of Fine Arts, 1907; winner of four out of five competitive designs at the Ohio State University.

Member of Masons, Elks, Orioles, Grange, and Alpha Sigma Phi.

KILMAN, LEROY NOBLE

LITERATURE—FICTION

Home, 200 Woodward Avenue, Buffalo; vocation, District Director of Naturalization.

Born at Drummondsville, Ontario, Canada, March 26, 1878, son of A. H. Kilman and Ida Noble; home in Buffalo since 1906; married to Cecile Gauntlett of Milan, Michigan, 1910, two children.

Education—University of Michigan, Ann Arbor, LL.D.

Has written numerous short stories for magazines: "Atlantic," "Woman's Home Companion," "Smart Set," "Double Dealer," and other magazines. Published many articles on Americanization and naturalization.

KISSINGER, ALBERT JOSEPH

MUSIC—PIANO

Home, 147 Woltz Avenue, Buffalo, N. Y.; studio, same; vocation, teacher of piano.

Born in Buffalo, N. Y., November 4, 1894; home in Buffalo since birth; married to Pearl Nowak of Buffalo, July 20, 1920; one daughter; general education, Grammar School, Business College.

Art education—Studied piano five years under the direction of Henry L. Unkraut; violin, two years at the Elmwood Conservatory of Music, Mr. Schmidt; cornet, five years with the Marine Corps and United States Navy Bands, under Leader U. Poppi.

Experience—Three years pianist in moving picture theatres; five years in the U. S. Marine Corps and Navy Bands and Orchestras; music director for the Florence Noyes School of Rhythmic Expression, Washington, D. C.; teacher of piano and cornet.

KLEIN, ANNA

(ANITA KLINOVA)

MUSIC—VOICE

Home, 278 Baynes Street, Buffalo, N. Y.; vocation, opera singer.

Born in Buffalo, July 23, 1900, daughter of Max Klein and Bertha Spitannek; home in Buffalo intermittently since birth; general education, public school No. 31, and Masten Park High School, Buffalo.

Art education—Studied piano with Professor Otto Hager and Miss Cronyn of Buffalo; Charles W. Clark, Paris; Professor L. D. Aubigne, Paris; Miss Klein went abroad in 1913, remaining five years for study; on her return to New York, joined the San Carlo Opera Company and traveled as a member for three years, touring United States, Cuba and Canada; sang "Carmen" in Milan, Italy, two years; at present has a seven performance engagement in Venice, singing "La Giocondo" and will also appear at Palermo, Italy, in "Mignon."

LEROY NOBLE KILMAN

KLEIN, FRANCIS C.

PHOTOGRAPHY

Home, 369 Prospect Avenue, Buffalo, N. Y.; studio, same; vocation, photo finishing, etchcraft and enlargements.

Born in Olcott, N. Y., son of Archie Lee Klein and Frances Lockwood; home in Buffalo since 1925; general education, Lockport High School.

Photographer, United States Marines while overseas.

Member, Master Photo Finishers of America.

KLESS, HAROLD F.

MUSIC—DRAMA

Home, 503 Main Street, Canandaigua, N. Y.; vocation, floral designer.

Born in Clifton Springs, N. Y., July 22, 1902, son of Charles P. Kless and Mary E. Melville; home in Buffalo, 1925-26; general education, high school.

Art education—Santos Studio in Rochester, N. Y.

Appeared in two plays, "Sherlock Holmes," and "Androcles and the Lion," Buffalo Players.

Member and property man, Buffalo Players.

KNAPP, FRANK D.

DESIGN—METALS

Home, 212 Lexington Avenue, Buffalo, N. Y.; studio, same; vocation, designer, Robertson Cataract Company.

Born in Jamestown, N. Y., 1896, son of William H. Knapp and Mary Wells; home in Buffalo since 1920; general education, Jamestown High School.

Art education—Buffalo School of Fine Arts.

Experience—With William Knapp Lighting Co. at Jamestown, N. Y., and G. C. McBride in New York City; various decorative designs in metal for the Saturn Club, Jackson Building, Buffalo Savings Bank and The Palmer Flower Shop, Buffalo.

Won cash prize at the Buffalo School of Fine Arts for pen-drawing, 1924.

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CLARA J. KNOLL

JOHN FARRELL KOINE

KNIGHT, CHARLES BENTON

PAINTING—LANDSCAPE

Home, 30 Cunard Road, Buffalo, N. Y.; vocation, printing.

Born in Fredonia, N. Y., August 25, 1890, son of George Knight and Cora Benton; home in Buffalo since 1899; general education, Buffalo public school; Elm Vocational School.

Art education—Buffalo School of Fine Arts, 1919-25, design, Bernard V. Carpenter, antique, Florence Julia Bach.

Exhibited, Thumb Box Exhibition each year since 1918; exhibited at Rochester School for Deaf one-man show, 1925-26; exhibited at 1926 Annual Exhibition Buffalo Society of Artists; appeared in the Thumb Box Players' production "The Knave of Hearts," 1922.

Member, Buffalo Society of Artists, Buffalo Arts Club.

KNIGHT, HELEN B.

DRAMA—DIRECTION

Home, 1370 Main Street, Buffalo, N. Y.; studio, same; vocation, principal, Buffalo School of Expression.

Born in Perry, N. Y., daughter of Nathan Burton and Fanny Olin; home in Buffalo since 1901; married to William Knight of Arcade, N. Y.; one son; general education, Perry Academy.

Art education—Degrees from Emerson College and Columbia University, specializing in dramatic art, public speaking and voice-correction; studied stage craft under Mme. Alberti, New York.

Mrs. Knight has written and produced the following sketches: "The Masks of Hamlet," a dramatic pantomime; "The Grecian Pantomime," an adaptation from Edgar Allen Poe's "The Raven"; "An Old Art Gallery," a play; "The Old Fashioned Garden," a sketch, and "An Hour with Famous Pictures," in music and pantomime.

Organizations—St. Andrew's Scottish Club, Research Club, Choral Club, Buffalo City Federation, Superintendent of Swarthmore Chautauqua, 1924; organizer, Laurel Dramatic Players.

KNOLL, CLARA JOSEPHINE

MUSIC—VOICE

Home, 94 Plymouth Avenue, Buffalo; studio, same; vocation, teacher of voice and piano.

Born in Buffalo, N. Y., daughter of Frederick Knoll and Margaret Caroline Fenstermacher; home in Buffalo intermittently since birth; general education, private tutor and grammar school.

Art education—New York University; studied with Mr. and Mrs. Newton Swift, New York; Edward Randall Myer, Mrs. Frank Davidson, James V. Lewis, Seth Clark, Ruth Ashley Smith, Kathryn McCarthy and Louis J. Bangert, Buffalo; studied with Rudolph Menegoz in Strassbourg, France.

Soloist at St. Paul's Cathedral and Delaware Avenue Baptist Church; broadcast, WGR, at various times and has conducted a class in voice and piano in Canada.

Member, Chromatic Club; chairman of Music Committee of Guild of Allied Arts and also chairman of Music Committee of the Women's Evening Club of the First Presbyterian Church.

Miss Knoll has traveled extensively abroad conducting tours for artists and others.

KOINE, JOHN FARRELL

EDITOR

Home, 24 Inwood Place, Buffalo; vocation, with United State Daily, Washington, D. C.

Born in Buffalo, N. Y., March 6, 1878, son of Matthias Koine and Catharine O'Reilly; home in Buffalo since birth; married to Katharine C. Francis of Buffalo, August 21, 1911; general education, Central High School; St. Joseph's College, 1895; Law Department, University of Buffalo.

Experience—Twenty-five years with the Buffalo Express; news editor 1904 to 1926; news editor, Associated Press, New York office, 1926.

KOCH, ALBERT E.

MUSIC—VIOLIN

Home, 1060 Michigan Avenue, Buffalo, N. Y.; studio, same; vocation, concert violinist and teacher.

Born in Buffalo, N. Y., October 10, 1888, son of Joseph A. Koch and Ida Wigger; home in Buffalo

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since birth; general education, graduate and extension work, Masten Park High School.

Art education — Studied under the direction of George H. Koepping, Arthur Hartman and Jan Pawel Wolanek, Buffalo.

Leader of orchestra, Majestic Theatre, four seasons; Star Theatre, one season; member of Buffalo Symphony Orchestra since organization; at present playing at the Victoria Theatre.

Member, Dilettante Club, Buffalo Musicians' Association, Erie Lodge, F. & A. M.

KOEPPEN, ERWIN J.

PHOTOGRAPHY

Home, 5391 Main Street, Williamsville, N. Y.; studio, 680 Main Street, Buffalo, N. Y.; vocation, photographer.

Born in Buffalo, February 9, 1886, son of Robert Koeppen and Anna Meyer; home in Buffalo from birth to 1910; Chicago and New York, 1910-17; Buffalo since 1917; married to Ruth E. Long of Williamsville, N. Y., June 26, 1916; children, Marjorie Ruth, Edward Long and Robert Erwin; general education, public school, No. 15.

Art education—Art Students' League, 1901.

Experience — Lithographic artist for fourteen years; exhibited lithographs at Albright Art Gallery.

Organizations — Professional Photographers' Society of Buffalo, chairman in 1916 and secretary for two years, 1923-25; member National Photographers' Association and Photographers' Association of New York State.

KOEPPING, GEORGE H.

MUSIC—VIOLIN

Home, 40 College Street, Buffalo, N. Y.; studio, same; vocation, teacher of violin and harmony.

Born in Dresden, Germany, July 21, 1865, son of Emil Koepping and Anna M. Koepping; home in Buffalo since 1895; married to Ella Frazier of Lincoln, Ill., 1890; one son, Emil D. Koepping; general education, gymnasia at Freiberg and Grimma, Saxony.

Art education—Conservatory of Music, Dresden, Germany, instructors, Wolfermann and Rappoldi.

Mr. Koepping has been teaching since 1885; member of Pittsburgh, Rochester and Buffalo Symphony Orchestras for many years, and composer of various musical compositions.

KOGLER, GEORGE PAUL

MUSIC—VIOLIN

Home, 139 Bedford Avenue, Buffalo; studio, same; vocation, musical director; teacher.

Born in Rochester, N. Y., June 16, 1883, son of George W. Kogler and Julia Zimmer; home in Buffalo since 1900; married to Anna J. Hammond of Buffalo, April 24, 1914; general education, high school.

Art education—Studied under Ludwig Schenk at Eastman Conservatory of Music, Rochester, N. Y.; George Koepping; Arthur Hartman, Buffalo, and with Joseph Press for chamber music ensemble.

Experience—Musical director at the following theatres: Shea's Court Street Theatre, six seasons; Shea's Hippodrome, two seasons; musical director and violinist at Shubert-Teck for thirteen seasons; played with Rochester Symphonic Orchestra five seasons; member of Buffalo String Quartette and has played in orchestras led by Victor Herbert, John Lund and others.

AIDA KOWALSKI

Organizations — F. & A. M., Ismailia Shrine, Rotary Club, Zuleika Grotto, American Federation of Musicians, Young Men's Christian Association, Buffalo Symphony Orchestra, and Chromatic Club.

KONIKOFF, RACHEL

MUSIC—VIOLIN

Home, 285 Herman Street, Buffalo, N. Y.; studio, same; vocation, teaching violin.

Born in Russia, December 3, 1904, daughter of Sander Konikoff and Minnie Konikoff; home in Buffalo since 1915; general education, high school and Russian training.

Art education—Studied with Julius Singer, nine years.

Miss Konikoff played with the Buffalo Symphony Orchestra in 1922 and has appeared at various recitals of Mr. Singer.

Member of the Young Women's Hebrew Association.

KOPACEK, CHARLES JOSEPH

MUSIC—VIOLIN

Home, 4 Maple Street, Buffalo, N. Y.; studio, same; vocation, concert violinist.

Born in Buffalo, N. Y., March 29, 1895, son of Wenzel Kopacek and Kathrine D'Vorak; home in Buffalo since birth; married to Mabel MacKenzie of Buffalo, November 24, 1916; two children, Wessley and Lorraine; general education, public school and Canisius College.

Violin soloist and leader of Bohemian Orchestra and Band; leader of various theatre and church orchestras.

KOWALSKI, AIDA

MUSIC—VOICE

Home, 80 Park Street, Buffalo, N. Y.; studio, same; vocation, vocalist.

Born in Buffalo, 1897, daughter of Anthony Guarnieri and Rose Bianca Rosa; home in Buffalo since

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ARTHUR KOWALSKI

birth; married to Arthur Kowalski of Cincinnati, Ohio, 1916; one daughter, Celesta; general education, Schools No. 13 and No. 1.

Art education—Elizabeth B. Raymond, Buffalo.

Member, Buffalo Players; member, executive board of musical group, Arts Club of Buffalo.

KOWALSKI, ARTHUR

PAINTING—VOICE

Home, 80 Park Street, Buffalo; studio, same; vocation, painter, vocalist.

Born in Cincinnati, Ohio, 1893, son of Leo Kowalski and Emma Juergens; home in Buffalo since 1901; married 1916 to Aida Guarnieri of Buffalo; one child Celesta, 7; general education, public schools of Buffalo.

Art education—Buffalo School of Fine Arts and Art Students' League, New York; Vocal, Miss E. B. Raymond, Buffalo, N. Y.; Lazar Samoiloff, New York City; painting, Bolton Brown, John Bentley, Woodstock, N. Y.; Alexis Fournier, Sandor Landeau, East Aurora.

Exhibited with Buffalo Society of Artists; Arts Club and Independent Artists' Salon.

Organizations — Arts Club, president for three years; Independent Artists, Guild of Allied Arts, Buffalo Society of Artists.

KOWALSKI, EDGAR

PAINTING—ILLUSTRATION

Home, West Valley, N. Y.; studio, 480 Grant Street, Buffalo; vocation, commercial artist.

Born in Cincinnati, O., May, 1891, son of Leo Kowalski and Emma Juergens; home in Buffalo since 1900; married to Alma Juergens of Springfield, O., April 1, 1919; two daughters, Valeska and Emma; general education, public school of Cincinnati and Buffalo.

Art education—Buffalo School of Fine Arts, 1907-1910; studied with Mary B. W. Coxe, Claire Shuttleworth, Ernest Fosberry; Ontario School of Art, John Beatty; Art Students' League of New York.

Experience — Exhibited, Albright Art Gallery, Buffalo Arts Club, Hotel Statler, 1925-26; Erie Arts Club, Erie, Pa.

Organizations—Buffalo Society of Artists, Art Students' League of New York, Arts Club, Erie, Pa., and Arts Club of Buffalo.

KRAMER, GEORGE

PHOTOGRAPHY

Home, 212 Best Street, Buffalo, N. Y.; studio, 856 Main Street; vocation, photographer.

Born in Germany, April 5, 1869, son of Leonard Kramer and Marie Schmidt; home in Buffalo since 1891; married to Lena Meyer of Buffalo, 1896; four daughters and one son; general education, public schools, Germany.

Art education—In Germany.

In business for forty-three years as professional portrait photographer.

Organizations—Ismailia Shrine, Buffalo Consistory, Transportation Lodge, F. & A. M., Zuleika Grotto, Eagles, Orioles, Odd Fellows, Red Men, Lions, Orpheus and Turn Verein.

KREINHEDER, RUTH EMILIE

MUSIC—PIANO

Home, 350 Woodbridge Avenue, Buffalo, N. Y.; studio, 474 Elmwood Avenue; vocation, teacher of piano and harmony.

Born in Buffalo, N. Y., daughter of Robert F. Kreinheder and Louise C. Kiene; home in Buffalo since birth; general education, high school and courses at University of Buffalo.

Art education—Studied piano with Mrs. Helen Garrett Mennig and Harry Cumpson; harmony, Kathryn McCarthy; voice, Mrs. Harriet Welsh Spire.

Experience—Teacher of piano and harmony; instructor at First Settlement School of Music.

Member, Chromatic Club.

KROLL, REA

MUSIC—VOICE

Home, 117 East Ferry Street, Buffalo, N. Y.; vocation, secretary.

Born in Hull, England, April 1, 1903, daughter of Nathan Kroll and Cecelia Kroll; home in Buffalo since 1904; general education, high school, business college.

Art education—Studied voice 1923-26 with Mme. Szag, Szag School of Music; piano, five years at Szag School of Music.

Appeared in "The Mikado," produced by the Buffalo Players, 1926, also in amateur plays produced by various clubs.

KRUMHOLZ, HENRIETTA

MUSIC—PIANO

Home, 200 Woodlawn Avenue, Buffalo, N. Y.; vocation, teacher of piano.

Born in Buffalo, July 7, 1895, daughter of George Elsheimer and Mary Frances Koehler; home in Buffalo since birth; married to William M. Krumholz of Buffalo, June 16, 1910; one daughter, Jean Lorraine; general education, Masten Park High School, 1909.

Art education—DeWitt C. Garrettson, Mrs. Lillian Reed.

Experience—Private recitals, teaching.

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JULIA WILDER KURTZ

MRS. LOUIS BRYANT LANE
(Beach photo)

KURTZ, JULIA WILDER

PAINTING—PORTRAITS

Home, 269 Richmond Avenue, Buffalo, N. Y.; studio, same; vocation, teacher of art, painting.

Born in Harodsburg, Ky., daughter of Charles M. Kurtz and Julia Stephenson; home in Buffalo since 1905; general education, Buffalo Seminary; post-graduate work at Miss Wheeler's School, Providence, R. I.

Art education—Studied with Richard E. Miller at Giverny, France, and Charles W. Howthorne, Provincetown, Mass.; Buffalo School of Fine Arts, Art Students' League, New York.

Exhibited with the Buffalo Society of Artists since 1921.

Member, Buffalo Society of Artists; fourth vice-president, Buffalo Guild of Allied Arts; Alumnæ Association of The Mary C. Wheeler School, Providence, R. I.; The Studio Club, New York.

KURTZ, MABEL MELDRUM

MUSIC—PIANO

Home, 440 Porter Avenue, Buffalo, N. Y.; studio, same; vocation, piano teacher.

Born in Buffalo, daughter of William Henry Kurtz and Ettie J. Meldrum; home in Buffalo since birth; general education, Lafayette High School; Vassar College, 1911; Syracuse University, 1912.

Art education—Syracuse University, instructor, Joseph Maerz; Gaston Dethier, New York; Jan Sickesz, Rotterdam; Edward Monade, Paris; Mrs. Evelyn Choate, Buffalo.

Teaching—Assistant under Mrs. Evelyn Choate.

Member of the Chromatic Club; Kappa Alpha Theta and Sorosis Literary Club.

LA DUCA, ROSALBA

PAINTING

Home, 224 Front Avenue, Buffalo, N. Y.; studio, Kittinger Studio; vocation, commercial artist.

Born in Palermo, Italy, August 21, 1903, daughter of Carmelo LaDuca and Vincenzina Chiolo; home in Buffalo since 1916; general education, public schools of Italy, graduate, Palermo High School.

Art education—Royal Art School, Palermo, Italy, two years; Buffalo School of Fine Arts, three and a half years, graduating, 1924.

Miss LaDuca has sold various pictures to collectors; employed at the Kittinger Studio for the past two years.

Honors—Honorable mention each year at Student Exhibitions of Buffalo School of Fine Arts; awarded a prize at the Palermo Art School.

Member, Arts Club of Buffalo.

LA DUCA, SOPHIA

PAINTING

Home, 224 Front Avenue, Buffalo, N. Y.; studio, Kittinger Studio; vocation, commercial artist.

Born in Palermo, Italy, September 27, 1904; daughter of Carmelo LaDuca and Vincenzina Chiolo; home in Buffalo since 1916; general education, public schools of Italy; three years, Palermo High School.

Art education—Royal Art School of Palermo, one year; Buffalo School of Fine Arts, three and one half years, graduating, 1924.

Experience—Employed as artist, Kittinger Studio, one and one half years; several private commissions.

Honors—Honorable mention each year at Student Exhibitions, Buffalo School of Fine Arts; awarded prize for painting and charcoal work, Royal Art School, Palermo, at the age of thirteen.

Member, Arts Club of Buffalo.

LANE, MRS. LOUIS BRYANT

(KATE BURR)

NEWSPAPER WRITER

Home, 268 Ashland Avenue, Buffalo, N. Y.; vocation, newspaper feature writer.

Born in Superior, Mich., daughter of Henry Eliott Tibbals and Mary B. Burr; home in Buffalo since 1902; married to Louis Bryant Lane of Rushford,

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CLARA LANGENBACH

N. Y., general education, University of Michigan and Yale Art School.

Experience — Features for Illustrated Sunday Magazine; National Monthly and St. Nicholas Magazine; at present staff writer of the Buffalo Times.

Organizations—The Scribblers; charter member, Buffalo Players; Zonta Club; Western New York Branch, Pen Women's League; has served on National Committees of League of American Pen Women.

La Foret, Eugene Walden

PAINTING—DECORATION

Home, 23 West Chippewa Street, Buffalo, N. Y.; studio, 52 W. Chippewa Street; vocation, artist.

Born in Alsace Lorain, France, 1881, son of Eugene Walden La Foret and Mini DeVine; home in Buffalo since 1919; married to Flossie Brewster of Buffalo, 1920; general education, high school.

Art education—Paris, Berlin, Munich, under Menzel, Kaulbach, et al.

Experience—Exhibited, Buffalo Arts Club and various exhibitions throughout United States. Mr. La-Foret specializes in hand-painted lamp shades.

Organizations—Buffalo Arts Club, Guild of Allied Arts.

Langenbach, Clara Emma

PAINTING—LANDSCAPE

Home, 21 Colvin Parkway, Buffalo; studio, same; vocation, teacher of art.

Daughter of Frank Langenbach and Elizabeth Klorer Langenbach. General education, public schools, high school.

Art education—Albright Art School, Pratt Institute, New York; Art League at Woodstock; Ernest Fosbury and John F. Carlson.

One poster accepted by the government and exhibited in the Public Library, New York City; one poster published by Matthews Northrup Company during the war; pictures exhibited by the Allied Artists of America in the Fine Arts Building, West 52nd Street, New York City; at Woodstock, N. Y.; Memorial Art Gallery, Rochester, at Chautauqua by request, and Albright Art Gallery, also other exhibitions in Buffalo.

Holds twenty-one copyrights for toy furniture designs in paper, and has designed covers for La Hacienda magazine, formerly published in Buffalo.

Lankes, Julius J.

WOOD CUTS

Home, Hilton Village, Virginia.

Born in Buffalo, N. Y., August 31, 1884, son of John Lankes and Elizabeth Adam; home in Buffalo until 1918, and in Gardenville until 1925; married to Edee M. Bartlett of Buffalo, October 31, 1914; four children; general education, grammar school, No. 31.

Art education—Art Students' League of Buffalo, Mary B. Coxe and Ernest Fosbery; Art School of the Museum of Fine Arts, Boston, Philip L. Hale, William Paxton.

Experience — Exhibitions in Boston, New York, Pittsburgh, Princeton and Minneapolis; represented in permanent collections of Boston, Newark and New York Public Libraries, Library of Congress, California State Library, Brooklyn, Metropolitan and British National Museums; Carnegie Institute, Toronto Art Gallery, etc.; books illustrated, "New Hampshire," "May Days."

Organizations—Print Makers of California; Print Society of England.

Lapi, Salvatore Lombardo

ARCHITECTURE

Home, 81 Johnson Park, Buffalo, N. Y.; studio, same; vocation, architect.

Born in Milazzo, Italy, 1889, son of Antoni Lapi and Maria Lombardo; home in Buffalo since 1904; married to Laura Meech of Buffalo, 1914; general education, schools of Italy.

Art education—Studied architecture in Italy.

Experience—Designed and built Carpenter Union Building; Strozzi Pharmacy Building and Cetola Building.

Organizations—Guild of Allied Arts, Buffalo Society of Artists and Buffalo Arts Club.

Larned, Mary

MUSIC—PIANO

Home, 77 Hodge Avenue, Buffalo, N. Y.; studio, same; vocation, piano teacher.

Born in Buffalo, daughter of J. N. Larned and Frances A. K. McCrea; home in Buffalo since birth; general education, Buffalo public schools and Buffalo State Normal School.

Art education—Piano, pupil of W. Kaffenberger, Hilma Berg, A. Langenhan Hirzel in Munich, and Ethel Newcomb, New York; harmony and composition, W. Kaffenberger, Jessie L. Gaynor and William L. Tomlins.

President, Chromatic Club, 1908-10.

Larson, Robert A.

PUBLIC SPEAKING—CLERGYMAN

Home, 203 Jersey Street, Buffalo, N. Y.; study, same; vocation, clergyman.

Born in Elfsborg Province, Sweden, February 21, 1887, son of Andrew Larson and Justine Anderson;

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home in Buffalo since 1924; married to Sarah Anderson of Chicago, Ill., May 26, 1915; three sons and three daughters; general education, North Park College.

Experience — Pastor in the following Swedish Evangelical Covenant Churches: Lafayette, Ind.; Dale, Minn.; Stanbough, Mich.; Worthington, Minn., and Granite, Iowa; at present pastor of the Buffalo Swedish Evangelical Covenant Church.

LA SHECK, KATHARINE

MUSIC—CONTRALTO

Home, 189 North Street, Buffalo, N. Y.; studio, same; vocation, teacher of voice.

Born in Iowa City, Ia., daughter of John and Mary LaSheck; home in Buffalo since 1925; general education, public school and high school, Revere, Mass.

Art education—Studied voice under the direction of private tutors in Boston and under Franklin Riker of New York City.

Experience—Soloist, First Church of Christ Scientist, 1925-26; concert recitals in various cities; managed and appeared in concert companies and in Lyceum work; Miss LaSheck has a class of vocal pupils and has broadcast from Station WSUI, Iowa City; several years of church and quartette work.

LAWTON, LEDRA M.

EDUCATION—CHEMISTRY

Home, 105 Winspear Avenue, Buffalo, N. Y.; vocation, instructor of chemistry, University of Buffalo.

Born in Lawtons, N. Y., 1895, daughter of Willis Lawton and Alice G. Morrison; home in Buffalo since 1924; general education, Syracuse University, 1924.

Experience—Chemistry instructor at University of Buffalo since 1924.

Organizations — Alpha Chi Sigma; American Chemists' Society.

LEARD, MABEL L.

MUSIC—ORGAN

Home, 391 Hoyt Street, Buffalo, N. Y.; studio, same; vocation, teacher of piano and organ, organist.

Born in Buffalo, Ocober 8, 1897, daughter of J. M. Leard and Caroline Bennett; home in Buffalo since birth; general education, Lafayette High School, 1913.

Art education—Mrs. George Bagnall, William J. Gomph, piano and organ.

Experience—Played in various recitals at Elmwood Music Hall, Buffalo Athletic Club, Buffalo Consistory, Hotel Statler and Hotel Buffalo.

Organizations—Member, American Guild of Organists.

LEARY, DANIEL BELL

EDUCATION—PSYCHOLOGY

Home, 25 West Utica Street, Buffalo, N. Y.; vocation, Professor of Psychology, University of Buffalo.

Born in New York City, N. Y., 1886, son of

DANIEL BELL LEARY

Daniel Leary and Selina Grace Bell; home in Buffalo since 1919; general education, Columbia University, 1909, B.A.; Teachers' College, Columbia, M.A., 1915; Ph.D., 1919.

Experience—Professor of education, Tulane College, 1916-18; professor of psychology and education, University of Buffalo since 1919.

Author of "Education and Autocracy," 1919; "Group Discussion, Syllabus of Sociology," 1920; "Group Discussion, Syllabus of Psychology," 1920; "Philosophy of Education, Outline of Fundamental Principles," 1920; "Applied Psychology, an Outline and Bibliography," 1921; "Philosophy and Education," Part I, 1921; "An Hour with Psychology," and "Psychology and Literature," Lippincott's, 1927; also syndicated daily newspaper articles on education and psychology and reports on Russia; translator of numerous books from the Russian language.

Organizations — American Philosophical Society, American Sociological Society, American Association of University Professors, American Association for the Advancement of Science, Phi Delta Kappa, American Mental Science Association.

LEDDEN, WALTER EARL

MUSIC—PUBLIC SPEAKING

Home, 468 Richmond Avenue, Buffalo, N. Y.; study, same; vocation, clergyman.

Born in Glassboro, N. J., March 27, 1888, son of Joseph J. Ledden and Meriam R. Higgins; home in Buffalo since March, 1926; married to Mary Lida Iszard of Glassboro, N. J., July 2, 1913; two sons and one daughter; general education, Pennington Seminary, Dickinson College, Drew Theological Seminary.

Experience—Pastor of the following churches: Methodist Episcopal, Rumson, N. J.; Belmar, N. J.; State Street Methodist, Camden, N. J., and Broadway Methodist, Camden, N. J.; organist and choir

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MARGIE M. LEE

NALBRO BARTLEY LERCH

director of Allison M. E. Church, Carlisle, Pa.; organist at Drew Theological Seminary while attending school there.

Organizations—Ocean Beach Lodge, 89, F. & A. M., Belmar, N. J.; Junior Order United American Mechanics, Fair Haven, N. J.; Ocean Beach Lodge, 86, Knights of Pythias; Alpha Chi Rho.

LEE, MARGIE M.

DRAMA—EDUCATION

Home, 95 14th Street, Buffalo, N. Y.; vocation, teacher of dramatics, Masten Park High School.

Born in Jackson, Minn., daughter of Brownell H. Lee and Eva Simpson; home in Buffalo since 1922; general education, graduate of Jackson High School and Hamline University, B.S., St. Paul Minn.

Art education—Special courses, Kings' School of Oratory, Pittsburgh, Pa.; University of Pittsburgh; University of Michigan and Columbia University.

Experience—Taught in Tarentum, Pa., 1917-19; California, Pa., Normal School, 1919-20; taught English at Masten Park High School two years; in charge of public speaking department, Huntington, W. Va., High School, 1920-22; in charge public speaking department, Masten Park High School since 1924; directed the following plays in Buffalo: "Robin Hood," "Cæsar and Cleopatra," "Why the Chimes Rang," "The Christmas Child Came In," "Come Out of the Kitchen," "Seventeen," and various one-act plays; Miss Lee spoke on "The Oregon Plan of Debating" at the English section of the State Teachers' Association in Buffalo, November, 1926.

Organizations—Member, Drama League of America, Buffalo Players and New York State Teachers' Association.

LEEMING, UNA MARTIN

MUSIC—PIANO

Home, 66 Ashland Avenue, Buffalo, N. Y.; studio, same; vocation, teacher of piano and pianist.

Born in Buffalo, 1896, daughter of Philo John Martin and Ella Kerr; home in Buffalo since birth; married to Joseph Leeming of Buffalo, 1923; one daughter; general education, Lafayette High School.

Art education — Mrs. Evelyn Choate, Buffalo; Ernest Hutcheson, New York; Fontainebleu Conservatory, France; Isadore Phillip and Marguerite Long, Paris.

Experience—Various concerts in Paris, Buffalo and vicinity including College Club, Twentieth Century Club, Chromatic Club programs.

Member, Chromatic Club, Junior Musical Club.

LEONARD, ESTHER M. W.

EDUCATION—ENGLISH

Home, Orchard Park, N. Y.; vocation, English teacher, Orchard Park High School.

Born in Troy, Pa., March 12, 1901, daughter of S. S. Leonard and Clara May Wood; general education, Grammar School, Pennsylvania, Elmira Free Academy.

Art education—Elmira College.

Teacher, South Dayton, one year and at Orchard Park, two years; coach of High School plays.

LERCH, NALBRO BARTLEY

LITERATURE—NOVELS

Home, 78 Tillinghast Place, Buffalo; vocation, novelist.

Born in Buffalo, November 10, 1889; daughter of William Hamilton Bartley and Zayda Brant; home in Buffalo intermittently since birth; married February 19, 1925 to W. Horace Lerch of Buffalo; one child, John Brant Bartley.

Engaged in newspaper writing, Frank A. Munsey Publishing Co., Street and Smith Publishing Co. Free lance writing. Ten novels published, almost

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100 short stories, several novelettes and serials, also motion picture versions of same.

Member of Authors' League, California Writers' Club, Southern California Press Clubs, Sigma Theta Phi Sorority, Scribblers' League of America, Pen Women, Zonta Club.

LERCH, W. HORACE

EDITOR

Home, 78 Tillinghast Place, Buffalo, N. Y.; vocation, sport writer and editor.

Born in Philadelphia, Pa., son of Philip Lerch and Julia M. Haines; home in Buffalo since childhood; married to Nalbro Bartley of Buffalo, February 19, 1925; general education, Central High School, Buffalo.

Experience—Began newspaper work as reporter, Buffalo Courier; subsequently reporter, city editor, and was sporting editor, Buffalo Express, for more than 20 years; at present associate sporting editor of Courier-Express; writer of many special sport articles, daily column of comment on athletic events.

LESH, GAIL MCCREARY

PAINTING

Home, 68 Park Street, Buffalo, N. Y.; vocation, book-keeping.

Born in East Aurora, N. Y., September 18, 1895, daughter of J. B. McCreary and Florence Gail; home in Buffalo since 1903; married to Lawrence Jerome Lesh of New York, April 26, 1913; son, Lawrence Jerome, Jr.; general education, Lafayette High School.

Art education—Lafayette High School and Technical Night School.

Honors—Honorable mention, "House Beautiful," Magazine, 1925.

Member, Arts Club of Buaffalo.

LESTER, OLIVE PECKHAM

EDUCATION—PSYCHOLOGY

Home, 32 East Main Street, Lancaster, N. Y.; vocation, Instructor of Psychology, University of Buffalo.

Born in Lancaster, N. Y., 1903, daughter of Levant D. Peckham and Martha Zubrick; general education, University of Buffalo, B.S., M.A., 1924; Cornell University, one year.

Experience—Instructor of Psychology, University of Buffalo since 1924.

Organizations—American Association of University Women; Sigma Kappa.

LEUPOLD, AGNES J.

MUSIC—PIANO

Home, 125 Northland Avenue, Buffalo, N. Y.; studio, same; vocation, piano instructor.

Born in Buffalo, June 20, 1889, daughter of Conrad Leupold and Pauline Schroer; home in Buffalo since birth; general education, grammar school.

Art Education—Mrs. Frank Davidson.

LEVITAN, MARK W.

MUSIC—VIOLIN

Home, 19 Edna Place, Buffalo, N. Y.; studio, same; vocation, violin teacher.

Born in New York City, N. Y., February 4, 1873, son of Wolf Levitan and Flora Arnold; home in Buffalo for many years; married to Hattie Weil of Buffalo, 1900; three children; general education, schools of New York City.

ALEXANDER O. LEVY

(Beach photo)

Art education—Studied with Adam Federlein, Sr.; Emil Winter and Ignace Czcerwinski, Buffalo, and Victor Kuzdo, New York City.

Mr. Levitan has taught violin and ensemble work for thirty years.

LEVY, ALEXANDER OSCAR

PAINTING—LANDSCAPE, FIGURE

Home, 41 Berkley Place, Buffalo; studio, same; vocation, illustrator and art director.

Born in Germany, May 26, 1881, son of Julius Levy and Regina Berger; home in Buffalo since 1909; married February 18, 1904, to Mayme Haas, Wellston, O.; one son, Allen James Levy, age 11; general education, Hughes High School, Cincinnati, O.

Art education—Cincinnati Art Academy under Frank Duveneck, V. Nowottny; New York School of Fine Arts, under William Chase and Robert Henri; Ossip Linde.

Experience—Exhibited for fifteen years, Buffalo Society of Artists; Independent Society, New York; Salon of America, New York; Wanamaker's, New York; Marshall-Field, Chicago; one-man show, New York City, 1923; one-man show, Cincinnati Art Museum, 1924; one-man show, New York City, 1925; exhibited, American Federation of Arts, traveling museum show. For fifteen years art director for Larkin Company and at present art visualizer and director. Mr. Levy also conducts a sketch class.

Honorable mention, American Art Academy, 1898; first prize, Buffalo Chamber of Commerce competition for seal, 1910; honorable mention, Buffalo Society of Artists, 1923; fellowship prize, Buffalo Society of Artists, 1924.

Organizations—Art Directors' Club, New York City; American Federation of Artists; first presi-

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MARGARET McDONALD LINCOLN
(Beach photo)

IVAN LINDHE
(Beach photo)

dent, The Arts Club of Buffalo; Greater Buffalo Advertising Club.

Mr. Levy painted the mural decoration, Larkin Company auditorium; mural decoration for organ, Larkin Company office building; illustrated, "History of Civil War" for State of New York. Special articles describing his work published in "International Studio," December, 1923; "The Spur," November 15, 1925; "Revue du Vrai et du Beau," Paris, February 25, 1925; "La Revue Moderne," December 15, 1924; reviews in "Art News," New York; "The Arts," New York; "Buffalo Arts Journal;" newspaper reviews New York, Cincinnati, Boston, Brooklyn, and Buffalo papers.

LEWIS, JAMES V.

MUSIC—ORGAN

Home, 508 Richmond Avenue, Buffalo, N. Y.; studio, same; vocation, teacher of piano, organist.

Born in Buffalo, son of John Lewis and Mary Josselyn; home in Buffalo intermittently since birth; general education, Bowmansville, N. Y.

Art education—William Waith, William Brewster, F. W. Riesberg, Sanford Norcett, Angelo Read.

Experience — Organist, Holy Trinity Lutheran Church, thirteen years; East Presbyterian Church, nine years; teacher of piano for many years.

Mr. Lewis has compiled scrap books of musical programs, with portraits of the various artists, covering the past forty years, which are now on file at the Buffalo Historical Building.

LIEDY, ELLEN GORNALL

MUSIC—SOPRANO

Home, 301 Sterling Avenue, Buffalo, N. Y.; studio, same; vocation, teacher, piano.

Born in Buffalo, N. Y., July 26, 1903, daughter of William P. Gornall and Anna D. Kroll; married, October 16, 1926, to E. Ralph Liedy of Buffalo; home in Buffalo since birth; general education, Buffalo public schools, Hutchinson High School, 1920, University of Rochester.

Art education—Eastman School of Music, Rochester, Mrs. Woolford, voice, Mr. Landow, piano at Eastman School of Music; Seth Clark, Katherine LaScheck, Buffalo.

Experience—Sang for Guild of Allied Arts, 1926; choir of Trinity Episcopal Church; choir of Central Presbyterian Church, 1923-24; taught piano one and a half years.

Member, Alpha Phi Alpha.

LINCOLN, MARGARET MACDONALD

DRAMATIC READING

Home, 199 St. James Place, Buffalo, N. Y.; studio, same; vocation, elocution teacher and dramatic coach, Nardin Academy.

Born in New York State, daughter of Donald MacDonald and Anna MacLeod; married to Ray H. Lincoln of Buffalo, N. Y.; general education, schools of Avon and Buffalo.

Art education—Graduate, Buffalo School of Speech Arts, John Rummell.

Experience—As dramatic reader and impersonator has given many recitals in towns of Western New York, Pennsylvania, Ohio and Canada; played the leading woman's part in "The Truth About Blayds," Buffalo Players' production, 1924.

LINDHE, IVAN

PAINTING—PORTRAITS

Home, Markeen Hotel, Buffalo; studio, same.

Born, 1875, in Sweden, son of Nils Lindhe and Ida Arnell; home in Buffalo since 1924. Married 1913 to Wanda Guepratte, France (deceased); one child, Raoul (10). General education — Swedish schools.

Art education—Studied art in Stockholm while soldiering; Academy School, Stockholm, 1898—1902; also in England.

Exhibited in Salon, Paris; Royal Academy, London; Royal Institute of Water Color Painters; one-

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man show, Winnipeg, Canada, 1912; one-man show in Paris, 1923, galleries De Vambez; one-man show, Statler, Buffalo, 1925.

Member of Modern Society of Portrait Painters, London; Arts Club of Buffalo.

LINDEMAN, RICHARD W.

EDUCATION—ENGLISH

Home, 195 Woodward Avenue, Buffalo, N. Y.; vocation, English instructor, University of Buffalo.

Born in Greenleaf, Kan., September, 20, 1900, son of Henry W. Lindeman and Dorothea Marweed; home in Buffalo since 1924; married to Margaret Werner of Buffalo, 1925; general education, Washburn College, A.B., 1923; Harvard, 1923-24.

Experience — Instructor, University of Buffalo since 1924.

Organizations — Alpha Delta, American College Quill Club, Sigma Tau Delta.

LINNER, EMILY W.

MUSIC—VOICE

Home, 211 Parkdale Avenue, Buffalo, N. Y.; studio, same; vocation, church soloist.

Born in Buffalo, N. Y., daughter of Robert M. Linner and Minnie Ode; home in Buffalo since birth; general education, School No. 45, Lafayette High School.

Art education—Mr. E. R. Myer, Mrs. Harriet Welch Spire.

Experience—Soloist, Mary Baker Eddy Church; various concerts over WGR, WKBW and WMAK; Chromatic Club; at present soloist at Church of hte Redeemer.

Member, American Artists' Club, Chromatic Club.

LIPP-HOUSE, DOROTHY M.

MUSIC—PIANO

Home, 506 Norwood Avenue, Buffalo, N. Y.; studio, same; vocation, soloist, teacher, accompanist.

Born in Buffalo, N. Y., daughter of William Frederick Lipp and Louise Ehmann; home in Buffalo since birth; general education, Buffalo Seminary graduate, 1915.

Art education—Studied with Thekla Adam, Buffalo; Ethel Newcomb and Jan Sickesz, New York City; interpretation, Louis Siegel.

Experience—Has appeared in recital before local clubs.

Member, Chromatic Club, Graduates' Association of Buffalo Seminary.

LITTLE, JOHN BURL

MUSIC—PAINTING

Home, 84 Glenwood Avenue, Buffalo, N. Y.; studio, same; vocation, organizer, American Institute of Music.

Born in Andalusia, Ala., March 18, 1907, son of Ira Little and Frances Ferguson; home in Buffalo since 1924; general education, public schools and graduate of Andalusia High School, 1923.

Art education—Buffalo School of Fine Arts.

Exhibited, Spring Show, 1926, Arts Club; Students' Exhibit at Albright Art Gallery, 1926.

Honors—Scholarship, evening class in design, Buffalo School of Fine Arts.

Member, Arts Club of Buffalo.

UMBERTO A. LOFFREDO
(Loffredo photo)

LOCKWOOD, GORDON EVERETT

DRAMA—ACTING

Home, 342 Colvin Parkway, Buffalo, N. Y.; vocation, salesman.

Born in Louisville, Ky., March 1, 1904, son of Burns D. Lockwood and Julia H. Byers; home in Buffalo since 1923; general education, Bellevue High School, Pittsburgh, Pa.

Experience — Appeared in the following plays: "As You Like It," Bellevue High School; "Seventeen," "Cinderella's Slipper," Hutchinson High School; "Sherlock Holmes," Buffalo Players; "Mrs. Temple's Telegram," First Unitarian Church.

LOCKWOOD, MILDRED M.

MUSIC—PIANO

Home, 376 Baynes Street, Buffalo, N. Y.; studio, same; vocation, piano teacher and accompanist.

Born in Merrimac, Mass., daughter of Frank T. Lockwood and Mary Burnham; home in Buffalo since 1914; general education, Whittier Seminary, Mass.

Art education—Studied piano with Florence Neal Sargent, and George Sargent, Boston, Mass.; has taught piano in Buffalo for the past twelve years and served as accompanist at various recitals at local clubs.

LOFFREDO, UMBERTO A.

PHOTOGRAPHY

Home, 734 Niagara Street, Buffalo, N. Y.; studio, 92 Seneca Street; vocation, photographer.

Born in Rome, Italy, June 25, 1891, son of John Loffredo and Angeline Mancini; home in Buffalo since 1913; married to Margaret Hotchkiss of Battle Creek, Mich., 1912.

Art education—Rome, Italy; Cornell University.

Mr. Loffredo has been in the photography business twenty years; exhibited at various national

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ARLETTA LOTHROP
(Beach photo)

ELIZABETH LEFF LUNENFELD

conventions of photographers; prize award, Buffalo Courier contest for best bridal party photo.

Organizations—F. & A. M., Photographers' Association of America, Photographers' Society of New York, Society of Buffalo Photographers, Arts Club of Buffalo.

LOTHROP, ARLETTA

PAINTING—ADMINISTRATION

Home, 79 Lancaster Avenue, Buffalo, N. Y.; vocation, superintendent, Buffalo School of Fine Arts.

Born in Provincetown, Mass., daughter of Eben Lothrop and Sarah Whorf; home in Buffalo for many years; general education, Central High School.

Art education—One of the founders and first members of the Art Students' League, Buffalo, now the Buffalo School of Fine Arts.

Exhibited, Buffalo Society of Artists and has given many lectures on art topics; conducts travel tours each summer.

Organizations—Honorary member, Guild of Allied Arts; member of the council, Buffalo Society of Artists; ex-president of the Zonta Club of Buffalo; member, Town Club.

LUNENFELD, ELIZABETH LEFF

PAINTING—VOICE

Home, 485 Norwood Avenue, Buffalo, N. Y.; studio, same; vocation, painting, singing.

Born in Odessa, Russia, 1901, daughter of Anselm Leff and Thanna Asquith; home in Buffalo since 1906; married, 1926, to Samuel S. Lunenfeld of Galt, Ont.; general education, Lafayette High School, 1917, and special course at the University of Buffalo.

Art education— Buffalo School of Fine Arts; National Academy of Design; Art Students' League; Otto Schneider of Buffalo, 1921; voice, Miss E. B. Raymond.

Broadcast, WGR, Arts Club Concert, 1926; radio concert, WEAF, New York, 1923; appeared in various Thumb Box plays; concert, Brooklyn, 1923; Chromatic Club, 1925; exhibited with Society of Artists for the past four years; Independent Artists, 1925; one-man show, 1926, at 134 Delaware Avenue.

Honors—Carey Cash prize, Buffalo School of Fine Arts, 1922.

Organizations — Chromatic Club, Buffalo Arts Club, Guild of Allied Arts, Woodcraft League.

LURKEY, WILLIAM CHARLES

ARCHITECTURE

Home, 168 Brunswick Boulevard, Buffalo, N. Y.; studio, 991-997 Main Street; vocation, architect.

Born in Muskoka, Canada, May 21, 1888, son of Emil Lurkey and Margaret Armson; home in Buffalo since 1889; married to Anna Colligan of Buffalo, July 9, 1922; general education, Masten Park High School, 1907.

Art education—Buffalo School of Fine Arts.

Experience—With Esenwein & Johnson; Wood & Bradney; Green & Wicks; Harris & Merritt, and in business for himself, four years, firm of Bacon & Lurkey, specializing in theatres.

Designed and supervised United Theatre, Kenmore Theatre, Riverside Theatre, theatre at Main Street and Northrup Place and Churchill Tabernacle.

Honors—Awarded First Prize, cement house competition by Pittsburgh Cement Co.

Organizations—F. & A. M., Buffalo Consistory, American Institute of Architects, Buffalo Chapter; Buffalo Order of Eagles, No. 46; Ismailia Temple; Registered New York Architect.

LUSE, EDNA

MUSIC—VOICE

Home, 615 West Ferry Street, Buffalo; studio, same; vocation, vocal instruction.

Home in Buffalo since 1916; one daughter, Gene Luse; general education, schools of Bradford, Pa.

Art education—Studied with Walter Goldie and Mr. Regnas, New York, 1921; with George Hamlin and Oscar Seagle, Lake Placid, Schroon, N. Y.; coached with William Gomph, Buffalo.

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Experience—Recital at Lake Placid, Mountain Inn, 1921; recital at Twentieth Century Club, 1924; soprano soloist, Temple Beth Zion; soloist, Lafayette Presbyterian Church the past eight years; has sung with Orpheus, Buffalo Symphony and Community Chorus at various times during the past eight years.

Organizations—Chromatic Club.

LUSKIN, SAMUEL

MUSIC—DIRECTION

Home, 193 Claremont Avenue, Buffalo, N. Y.; studio, Temple Beth El; vocation, choir director.

Born in Russia, son of Leon Luskin and Fannie Rukin; home in Buffalo since 1906; married to Elia Bransburg of Russia, 1911; two children; general education, Russia.

Art education—Under direction of Dunaewsky, Odessa, Russia; violin, Julius Singer.

Experience—Director of Music in Mohelew, Russia; formerly an instructor in violin.

MCDONALD, ISABEL MALLOY

SCULPTURE

Home, 150 North Street, Buffalo, N. Y.; studio, same.

Born in Niagara Falls, N. Y., May 19, 1865; daughter of Lawrence Malloy and Eleanore Smith; home in Buffalo since 1906; married to John F. McDonald of Niagara Falls, N. Y., June 20, 1888; children, Mrs. Henry A. Smith, Mrs. Rogers Armstrong, Alexander, Mrs. Walter Yates, Edward and Jean.

General education—Public schools of Niagara Falls; Miss Nardin's Academy, Buffalo.

Art education—Buffalo School of Fine Arts, Albright Art Gallery, instructors, Urquhart Wilcox, life, and Elizabeth MacKinstry, sculpture.

Exhibited in Society of Artists' Thumb Box Exhibition.

Member, Buffalo Society of Artists.

MACDONALD, LILLIAS M.

EDUCATION—ADMINISTRATION

Home, 355 Parkdale Avenue, Buffalo, N. Y.; vocation, Dean of Women, University of Buffalo.

Born in Buffalo, daughter of John Macdonald and Lillias Mackenzie; home in Buffalo since birth; general education, Central and Lafayette High Schools; Oberlin College, 1908; Columbia University, 1920.

Experience—Director, Physical Education of Girls, Masten Park High School; Y.W.C.A., Scranton, Pa.; Assistant Professor of Hygiene, University of Buffalo.

Organizations—College Club. American Association of University Women, Buffalo Athletic Club, American Posture League, and National Association of Deans of Women.

MACDONALD, LUCY

MUSIC—VOICE

Home, 355 Parkdale Avenue, Buffalo, N. Y.; vocation, vocal teacher.

Born in Buffalo, daughter of John Macdonald and Lillias Mackenzie; home in Buffalo since birth; general education, graduate, Lafayette High School.

Art education—Studied with Ella Snyder, Buffalo; two years, Oberlin Conservatory; studied with Jerome Hayes, New York City, and coached with Louis Seigel, New York City.

Experience—Soloist at various local clubs and at present is soloist for the First Congregational Church; teacher of voice for the past two years.

MRS. JOHN F. McDONALD

(Beach photo)

MACHERAS, CONSTANTINE THEADORE

PAINTING—DECORATION

Home, 315 Main Street, Buffalo, N. Y.; vocation, interior decorator.

Born in Columbus, Ohio, February 22, 1907, daughter of Mrs. Mary Collins Macheras; home in Buffalo since 1908; general education, Grammar School and High School.

Art education — Buffalo School of Fine Arts; studied with William Francis, Paul Mann and Mrs. Edna Dieter.

Experience—Assisted in decorating the grill room of the Grosvenor Library; painted stage scenery at the Garden Theatre.

Honors—Won scholarship in second year at Buffalo School of Fine Arts and second mention at Beaux Arts Institute, New York.

MACLEAN, ADA A.

MUSIC—CONTRALTO

Home, 136 Middlesex Road, Buffalo, N. Y.; vocation, contralto soloist.

Born in Buffalo, daughter of James MacLean and Anna Smith; home in Buffalo since birth; general education, public school, No. 18; Lafayette High School.

Art education—Music, Mrs. Charles Foster and the late Edward R. Myer.

Experience—Soloist in First United Presbyterian Church, eight years, also at Central Presbyterian Church; soloist, Thousand Island Park Auditorium for the past five years and in charge of music during 1926.

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FRANC ROOT McCREERY

MacMillan, Doris Irene

MUSIC—PIANO

Home, 64 Northrup Place, Buffalo, N. Y.; studio, same; vocation, piano teacher.

Born in Salamanca, N. Y., May 10, 1908, daughter of Bayard Taylor MacMillan and Ida Mae Coy; home in Buffalo since 1909; general education, graduate, Hutchinson High School.

Art education—Studied with Mary Larned, Ethel Newcomb and Angelo Read.

Experience — Chromatic Club student recital; pianist of Hutchinson Glee Club, 1925-26; Settlement School, teaching; recital, Grosvenor Library, June, 1925; accompanist for Gladys F. Wheeler's dancing classes.

Member, Chromatic Club.

Macpherson, R. Hal

MUSIC—ORGAN

Home, 19 Florence Avenue, Buffalo, N. Y.; vocation, organist.

Born in Paris, Ont., March 3, 1898, son of R. C. Macpherson and Eleanor Carnegie; home in Buffalo since 1923; married to Florence Riley of Montreal, August 22, 1922; general education, high school and St. Andrew's College, Toronto.

Art education—Toronto Conservatory of Music and Hamilton, Ontario, Conservatory of Music.

Experience—Organist, Loew's State Theatre.

MacTaggart, Gertrude S.

MUSIC—ORGAN

Home, 45 Richmond Avenue, Buffalo, N. Y.; studio, same; vocation, teacher of organ and piano.

Born in Corfu, N. Y.; home in Buffalo since childhood; married to Horace G. MacTaggart of Coburg, Canada; general education, Corfu High School.

Art education—Seth Clark, George Bagnall and Julia S. Bagnall, Buffalo.

Experience — Organist and choir-director at Church of the Covenant, ten years; director of Choral Club of Williamsville; played in various churches and has taught music for many years; accompanist for Herman Gahwe and Florence Sully Todd.

Member, American Guild of Organists.

McCarthy, Kathryn

MUSIC—EDUCATION

Home, 197 East Utica Street, Buffalo, N. Y.; studio, 551 Elmwood Avenue; vocation, instructor of music—theory.

Daughter of James McCarthy and Elizabeth Telford; general education, Buffalo schools, Cornell and Columbia Universities.

Art education—Early training in Buffalo, piano and music literature with Mrs. Evelyn Choate and elementary theory with Mary Howard; directors course at Cornell University, 1913, and at New York University, 1915; instrumentation and composition, Columbia University; studied composition, instrumentation, pedagogy, Berlin, Germany, 1914, with Dr. Hugo Leichtentritt of the Klindworth School; piano with F. Mufchim, Petrograd, Russia, 1921; in Paris, France, studying composition, instrumentation and pedagogy with Jean Gallon and piano with E. Monod at Paris Conservatory; New York City, studied with Dr. A. Madley Richardson and Arthur Newstead.

Director of music theory in the First Settlement Music School of Buffalo; 1920, teacher of music theory in summer session of State Normal School, Buffalo.

McCoy, William C.

PHOTOGRAPHY

Home, 522 William Street, Buffalo, N. Y.; studio, same; vocation, photographer.

Born in Kittanning, Pa., son of Michael and Sarah McCoy; home in Buffalo since 1910; general education, public schools of Altoona and Johnstown, Pa.

Experience—Fifteen years in photography; commercial work and portrait studies.

Organizations—Buffalo Arts Club; Order of Owls and Loyal Order of Moose.

McCreery, Franc Root

PAINTING—PORTRAITS

Home, 15 Elmview Place, Buffalo, N. Y.; studio, 1110 Elmwood Avenue; vocation, teacher, Buffalo School of Fine Arts.

Born in Dodge City, Ia., daughter of Frank O. Root and Eugenie Scott; home in Buffalo since 1918; married to Earl A. McCreery of Kansas City, Mo.; one daughter, Priscilla Elaine McCreery; general education, public schools of Kansas City and Denver; Girls' High School, San Francisco.

Art education—Students' School of Art, Denver; Art Institute, Chicago; Buffalo School of Fine Arts.

Experience—Exhibited with Chicago Water Color Club, American Water Color Club, New York Water Color Club, Buffalo Society of Artists, Rotary Exhibit of the New York Water Color Club, and Buffalo Arts Club Exhibition, April, 1926, winning $50.00 prize in the last-named exhibition.

Honors—Scholarship to the Chicago Art Institute; awarded three scholarships which were not used; won scholarship given by Buffalo School of Fine Arts; received Stanford College credits after three

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months of study with the head of drawing department in San Francisco schools.

Organizations — Guild of Allied Arts; Buffalo Branch, League of American Pen Women; American Federation of Arts; Buffalo Society of Artists; Buffalo Arts Club; Western Federation of Art.

McDANNELL, ARTHUR GEORGE

PHOTOGRAPHY

Home, 1325 Jefferson Street, Buffalo, N. Y.; studio, 1327 Jefferson Street; vocation, photographer.

Born in Bedford Springs, Pa., May 11, 1893, son of George A. McDannell and Josephine Sherline; home in Buffalo since 1910; married to Mae Herman of Cleveland, Ohio, July 26, 1913; two children, Eleanor and Edward; general education, high school, St. Mary's Institute, Dayton, Ohio.

Art education — Studied with grandfather and father; private studies.

Experience—Professional photographer for many years; in business for himself for the past seven years.

Honors—First prize in Spring Bride's Contest, Buffalo Courier, 1921.

Organizations—New York State Photographers' Association, Buffalo Chapter; Photographers' Association of America; Maccabees.

McEWAN, ALTHEA

DANCING

Home, 269 Breckenridge Street, Buffalo, N. Y.; vocation, dancer.

Born in Buffalo, 1907, daughter of James McEwan and Anna McNeal; home in Buffalo since birth; general education, Lafayette High School.

Art education—Dancing with Kobeleff and Seigneur De La Maria, New York.

Experience — Season of 1925 with Margaret Severn, club work; directed, Christmas play, Lafayette High School.

McGARRY, GARRY

DRAMA—ACTING

Home, Statler Hotel and 2400 Main Street, Buffalo; studio, Majestic Theatre; vocation director, actor-manager, Garry-McGarry Players.

Born in Franklin, Pa., 1889; son of James S. McGarry and Matilda Simpson; home in Buffalo since 1903; general education, Sacred Heart Academy, Franklin, Pa., Central High School and Canisius College, Buffalo.

Art education—Voice under Clara E. Thoms, Klebanski of New York, and David Bispham, New York; dancing, Menzeli Studio, New York; dramatic expression, Alberti School of Expression.

Honors—Was Supreme Representative Knights of Columbus in Orient and Siberia.

Member of Knights of Columbus; Elks Club; Lambs Club, New York; Racquet Club, Washington; Bohemian Club, San Francisco.

Experience—Leading role in "Soul Kiss," toured for some time with "Garden of Aloha," written by himself; appeared in "The Confession," with Frank Keenan in "Vindication," supported Tom Terriss, Barney Barnard and toured the Orient with T. Daniel Frawley; two years in motion pictures with Vitagraph Co.; Original Stock Company, leads with Norma and Constance Talmadge, Lillian Walker, and Thomas Ince Company with Henry Walthall; starred with Elsie Ryan in "Peggy Machree;" past six years has had stock companies in San Francisco, Washington and Buffalo; during war had charge of welfare and entertainment in Orient and Siberia.

McGOLDRICK, MRS. FRANCES

MUSIC—PIANO

Home, 79 Harding Road, Buffalo, N. Y.; studio, same; vocation, piano teacher.

Born in Buffalo, N. Y., March 8, 1887, daughter of Thomas Neville and Sarah Mullen; home in Buffalo since birth; married to Thomas McGoldrick of Petroleum Center, Pa., August 4, 1909; general education, School No. 34 and Central High School, Buffalo.

Art education — Studied piano with Sisters of Mercy, St. Bridget's, and with Professor Frank Hanrahan.

Experience—Broadcast over radio various times; for the past seven years, piano player at the Masque Theatre and various other local theatres.

McGEORGE, ROBERT ROY

PHOTOGRAPHY—PORTRAITS

Home, 250 Bryant Street, Buffalo, N. Y.; studio, 534 Elmwood Avenue; vocation, portrait photography.

Born in Almont, Mich., 1876, son of Frank E. McGeorge and Jane Mackie; home in Buffalo since 1900; married to Ethel M. Gleason of Buffalo; two children, Barbara and Bruce; general education, Olivet Preparatory School, University of Michigan.

Art education — Art Students' League of New York, with John H. Twachtman and Kenyon Cox; William M. Chase, Chase School of Painting, New York; Frank V. DuMond and F. M. DuMond; Buffalo Arts Students' League, with Lucius W. Hitchcock and Edward Dufner.

Experience — Paintings exhibited, Albright Art Gallery, Society of Artists; photographs exhibited in numerous cities and art galleries in United States and abroad.

Honors—Bronze medal, Buda Pesth, 1910.

Organizations—Buffalo Society of Artists, Buffalo Camera Club, past president and now treasurer; The Buffalo Club, Wanakah Country Club; president, Professional Photographers' Association of New York, Photographers' Association of America.

McGUIRE, CLARA GENTZSCH

MUSIC—PIANO

Home, 509 Linwood Avenue, Buffalo, N. Y.; studio, same; vocation, piano teacher and accompanist.

Born in Buffalo, March 8, 1876, daughter of Herman Gentzsch and Clara Rupprecht; home in Buffalo since birth; married to Dr. F. M. McGuire of Buffalo, June 6, 1900; son, Francis Morrell McGuire; general education, School No. 16, Buffalo Seminary.

Art education—Graduate, Buffalo School of Music; voice, Marie Hedmondt, Leipsic; piano and voice, Martin Krause, Leipsic; John Barnes, New York, and William Shaw, Buffalo.

Experience—Played in orchestra two years; accompanist, Opera Reading Club, fifteen years; accompanist for Readers' Radio; five operas broadcast over WGR, 1926.

Member, Opera Reading Club.

Collection of The Buffalo History Museum

SHIRRELL NORTON McWILLIAMS

McWILLIAMS, SHIRRELL NORTON
(1871—1926)

DRAMA—ACTING

Home, 119 Highland Avenue, Buffalo; vocation, Commissioner of Jurors.

Born in Buffalo, March 17, 1871, son of John J. McWilliams and Esther K. Norton; lived in Buffalo since birth; married to Mabel Johnson of Buffalo, September 29, 1896. Had three daughters and one son: Mrs. Charles Patch Jr., of Cleveland, Ohio; Leetta, Georgiana, John J. 2nd. Died in Buffalo, 1926.

General education—Princeton, 1894.

Experience—Parts in various college burlesques while at Princeton, and Wartime Players, 1917-18; Buffalo Players in "The Dear Departed," "Sherlock Holmes," "The Mikado," "Anna Christie," "The Missing Man," "Fashion," "Seven Keys to Baldpate."

Member, University Club, Nassau Club of Princeton, Tiger Inn, Princeton, Automobile Club of Buffalo; Buffalo Fine Arts Academy, Buffalo Players, Princeton Club of Buffalo.

McKENZIE, MARION TAYLOR

MUSIC—VOICE

Home, 202 Warren Avenue, Kenmore, N. Y.; vocation, soloist.

Born in Buffalo, N. Y., daughter of Peter W. Taylor and Marion G. Roberts; home in Buffalo since birth; married to George H. McKenzie of Buffalo, February 19, 1914; general education, graduate of Lafayette High School.

Art education—Studied with Edward R. Myer, Mrs. Harriet Welch Spire and Seth Clark, Buffalo.

Experience—Soloist, American Artists' Festival, and various Buffalo clubs; at present soloist at Trinity Episcopal Church.

Organizations—Member, American Artists' Club and Van Gar Chorus.

McMURRAY, LEROY

ARCHITECTURE

Home, 297 Sumner Place, Buffalo, N. Y.; vocation, architect.

Born in Buffalo, 1903, son of Mark McMurray and Florence Panzram; home in Buffalo since birth; general education, Buffalo public school and Masten Park High School.

Art education—Atelier Rectagon in Buffalo, 1923-1926.

Experience—With Wicks & Hopkins; since September, 1925, with Harold Cook.

Honors—Received two second mentions at Beaux Arts Institute, and a traveling scholarship from Beaux Arts Institute, 1926.

Member, Atelier Rectagon.

McPHAIL, EDWARD IRVING

PHOTOGRAPHY—PICTORIAL

Home, 6 Parker Avenue, Buffalo, N. Y.; studio, Buffalo Camera Club; vocation, retired.

Born in Toronto, Ont., February 9, 1854, son of Edward McPhail and Mary Dole; home in Buffalo since 1892; general education, public and private schools, Rochester, N. Y., Satterlee Collegiate Institute, Rochester and two years, University of Rochester, class of 1880.

Art education—Associated with Charles L. Peck in Camera Club.

Experience—Exhibited, Annual Salons of Buffalo Camera Club, at Albright Art Gallery; 1914, in City Arts Exhibit which included Camera Club; exhibits in photography salons at Los Angeles, Buffalo, Portland, Me., London; pictorial photograph, "Nocturne," exhibited at Buffalo, San Francisco, Portland, Bradford, and London, England, salons, and published on cover of "Buffalo Arts Journal," May, 1925.

Honors—Silver medal, Toronto Exposition, 1910, for best three marine photographs in exhibition; several first, second and third prizes in Buffalo Camera Club local exhibits.

Organizations — Member, Buffalo Camera Club since 1906; president, 1914-17-18; Psi Upsilon, Buffalo Society of Artists, American Federation of the Arts and Friends of the Albright Art Gallery.

MAHER, HELEN C.

MUSIC—VOICE

Home, 206 Comstock Avenue, Buffalo, N. Y.; vocation, music supervisor, Buffalo public schools.

Born in Buffalo, daughter of Lawrence J. Maher and Catherine A. Dalton; home in Buffalo since birth; general education, Central High School, Buffalo City Training School and Buffalo State Normal School.

Art education—Piano with Professor Frank Hanrahan, Mrs. Clara E. Thom; voice, Sister M. Carmel, St. Patrick's Convent, Buffalo; theory and harmony, Kathryn McCarthy; public school methods, Arthur Abbott.

Experience—Soloist, choir-director and teacher in Buffalo public schools for many years, also teacher of piano.

Organizations—New York State Teachers' Association, Music Supervisors' National Conference.

Collection of The Buffalo History Museum

MAIER, GUY

MUSIC—PIANO

Home, 929 Olivia Avenue, Ann Arbor, Mich.; vocation, concert pianist.

Born in Buffalo, son of John Maier and Eva Fetzer Maier; married to Lois Warner, Fall River, Mass.; children, Robert, Theodore; general education, Masten Park High School, 1908.

Art education — New England Conservatory of Music, Boston, Mass.; studied in Berlin, 1913-14 with Arthur Schnabel.

Has made concert tours throughout Europe, America, Australia, etc.; fifty times soloist with various symphony orchestras touring cities of United States each season. Frequently appears in Buffalo at Elmwood Music Hall; instructor at University School of Music, Ann Arbor, Mich.

Is well known for two piano concerts with Lee Pattison, and for solo piano "Concerts for Young People."

MANGES, GERTRUDE E.

MUSIC—PIANO

Home, 315 Walnut Street, Buffalo, N. Y.; studio, same; vocation, piano teacher.

Born in Buffalo, October 17, 1905, daughter of Martin Manges and Lydia Merz; home in Buffalo since birth; general education, public school, No. 12.

Art education—Studied with Miss Fischer, Buffalo, six years.

MANG, GUSTAVUS ALBERT

ARCHITECTURE

Home, 231 Pershing Avenue, Buffalo, N. Y.; studio, 801 Erie County Bank Building; vocation, architect.

Born in Buffalo, son of Adam Mang and Margaret Pleuthner; home in Buffalo since birth; general education, private instructors.

Art education—Private teachers in painting and drawing; studied for a short time at Columbia University.

Experience—Associated with Green & Wicks, Buffalo, and Charles T. Platt, New York; worked in structural and architectural steel and iron; in business for himself, fifteen years.

Organizations—Buffalo Chapter of American Institute of Architects; executive committee, National Archery Association; member, Eastern Archers and president of Buffalo Archers; member, Registered New York State Architects.

MANLEY, MARY D.

MUSIC—PIANO

Home, 31 Vincennes Avenue, Buffalo, N. Y.; studio, same; vocation, soloist and accompanist.

Born in Buffalo, 1902, daughter of Timothy A. Manley and Mary Bohen; home in Buffalo since birth; general education, Perpetual Help Academy, Sacred Heart Academy.

Art education—Piano, Lillian Haberer, Hamburg, N. Y.

Experience—Broadcast over WGR, WEBR and WMAK; accompanist, Knights of Columbus Hospital activities.

WILLIAM HAROLD MANN

MANN, PAUL F.

ARCHITECTURE

Home, 37 Allen Street, Buffalo, N. Y.; office, 37 Allen Street; vocation, architect.

Born in Hartford, Conn., February 12, 1881, son of Dr. Mathew D. Mann and Elizabeth Pope; home in Buffalo since 1883; general education, Nichols School, St. Pauls' School and Yale University.

Art education—Massachusetts Institute of Technology, Ecole des Beaux Arts, Paris; also with John M. Carrere and Bertram Grosvenor Goodhue.

Experience — Architectural practice in Buffalo since 1911.

Organizations—American Institute of Architects, past-president of Buffalo Chapter; Buffalo Society of Artists; life member, Albright Art Gallery; Saturn Club, Park Club, and East Aurora Country Club.

MANN, WILLIAM HAROLD

PAINTING—DRAMA

Home, 82 Inwood Place, Buffalo, N. Y.; studio, Remington Advertising Agency; vocation, commercial artist.

Born in Buffalo, September 15, 1889, son of Charles W. Mann and Cora Flint; home in Buffalo since birth; married to Yvonne Marion of Buffalo, May 2, 1924; general education, public school and Lafayette High School.

Art education—Buffalo School of Fine Arts.

Experience — Buffalo Society of Artists' exhibitions, 1924-25; six years in theatrical profession; with Liebler & Co., in "Mrs. Wiggs of the Cabbage Patch," 1909-11; Klaw and Erlanger, "The Searchlight," 1912; stage manager, one year in Niagara Falls Stock Company, 1913; one year in vaudeville, Potts Brothers & Company, New York.

Organizations — Treasurer, Buffalo Arts Club; member, DeMolay Lodge, F. & A. M., and Buffalo Consistory.

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EARL MARTIN
(Beach photo)

ELIZABETH STANLEY MARTYN
(Beach photo)

MANNING, FREDERICK

PAINTING—ILLUSTRATION

Home, Snyder, N. Y.; studio, 493 Franklin Street, Buffalo, N. Y.; vocation, design and decoration.

Born in Oxford, England, July 26, 1887, son of William Manning and Sarah Kirby; home in Buffalo since 1918; married to Norma Connolly of Buffalo, June 29, 1921; general education, grammar school.

Art education—Life class, Mechanics' Institute, Rochester, Professor Van de Lachan.

MANTELLI, LUIGI MARIO

MUSIC—DIRECTION

Home, 153 York Street, Buffalo, N. Y.; studio, 86 Wilkinson Street; vocation, teacher of band instruments.

Born in Aidione, Italy, April 10, 1876, son of Lawrence Mantelli and Angela Drago; home in Buffalo since 1915; married to Mary Brono of Aidione, Italy, January, 1892; children, Alfred, Julia, Louis, Joseph, Helen, Elvira, Ida and William; general education, grade school, Aidione, Italy.

Art education—Conservatory of Music at Palermo, Italy, four years.

Experience — Bandmaster in Capizzi Anunziata, San Cataldo; band leader with Buffalo Bill's Circus, 1907-08; instructor and leader of Mantelli's Band of Buffalo; arranges music for various band instruments from piano score.

MANZEL, L. IRVING

DRAMA—ACTING

Home, 38 Willowlawn Avenue, Buffalo. N. Y.

Born in Buffalo, 1902, son of A. W. Manzel and Florence Otto; home in Buffalo since birth; general education, Lafayette High School; Tome Preparatory School, Port Deposit, Md.; University of Buffalo, night school.

Experience—Appeared as Sammy Toothacher in "Steve," produced by Volday Players; also in "Sherlock Holmes" and "Which One," Buffalo Players.

Organizations—Member, Buffalo Players; Volday Players; Delta Sigma Phi; Transit Valley Country Club, and Buffalo Consistory.

MARTIN, EARL

ARCHITECTURE

Home, 65 Freeman Avenue, Buffalo, N. Y.; office, 250 Delaware Avenue; vocation, architect, associate of Frank A. Spangenberg.

Born in Buffalo, July 8, 1893, son of Milton Martin and Elizabeth Moyer Martin; home in Buffalo since birth; general education, Buffalo public schools, Masten Park High School, 1912.

Art education—Studied in offices of Lansing, Bley & Lyman, 1912-18; with F. A. Spangenberg, 1919-1926.

Associated with Mr. Spangenberg in erection of following buildings: Central Church of Christ; Lafayette Baptist; Parkside Lutheran; North Park United Presbyterian; Buffalo Lodge 846, F. & A. M.; Hamburg, N. Y. High School; Seneca Vocational School; various other churches, residences and business buildings.

Organizations — Buffalo Athletic Club; Tyrian Lodge 925, F. & A. M.; American Legion, John A. Boechat Post 295; Buffalo Canoe Club; Zuleika Grotto; Buffalo Chapter American Institute of Architects.

MARTYN, ELIZABETH STANLEY

PAINTING—EDUCATION

Home, 92 Hodge Street, Buffalo; studio, same; vocation, teacher of Geography, School No. 16.

Born in Buffalo, daughter of Edward Martyn and Eleanore Georgiana Mitchell; general education, School No. 7, Buffalo; Hutchinson High School; tutors, Professor Duschak and Sardou.

Art education—Sara Chestnutwood and Mrs. Shel-

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don, Buffalo; Daniel Beard, Rhoda Holmes Nichols and James Francis Brown, New York City.

Experience—Exhibited with the Buffalo Society of Artists for ten years.

Author of "Multiplication Drill," "The Last Days of Sixteen," etc.

MARCHAND, HENRI

SCULPTURE—PREPARATOR

Home, East Schodack, N. Y.; studio, Buffalo Public Library; vocation, preparator, Buffalo Society of Natural Sciences.

Born in Paris, France, August 23, 1877, son of Etienne Marchand and Eulalie Euvrard; home in Buffalo since 1925; married to Clotide Druault of Paris, January, 1899; five children; general education, public and high school; St. Croix College, Paris.

Art education—Received diploma for modelling, oil-painting, metals, wax, plaster and wax modelling at the Academie des Beaux Arts, Paris, France.

Experience—Twenty-five years as a modeller and artist in museum work; ten years, French museum; thirteen years, New York State Museum; two years, Illinois State Museum; also a taxidermist, gold and silver smith, sculptor in marble and stone, and wax maker; specialist in making complete groups for museums in geology, paleontology, botany, zoology, entomology and archaelogy.

Honors—Received three bronze, one gold and two silver medals for work while attending the academy; admitted to the Paris Salon exhibit.

Member, Societie des Artistes, France.

MARSALES, HARRY HOWARD

PAINTING—LANDSCAPE

Home, 29 Wingate Avenue, Buffalo; studio, same; vocation, general traffic manager, Wickwire-Spencer Steel Company.

Born at Woodstock, Ont., May 25, 1881; son of Frank D. Marsales and Lucy Reynolds Marsales; home in Buffalo since 1906; married September 19, 1912 to Gertrude Mierrendorf, Poughkeepsie, N. Y.; children, Harry, Hildegarde, and Richard; general education, graduate, Collegiate High School, St. Thomas, Ont., 1898.

Art education—Hamilton, Ontario Art School; private instructors, Claire Shuttleworth, Buffalo; Lester Stevens, Rockport, Mass.; John Rummell, Buffalo.

Exhibited Buffalo Society of Artists each year since 1921. Arts Club Exhibits 1925—1926.

Ex-Vice-President Buffalo Society of Artists; member Arts Club; Guild of Allied Arts, and Buffalo Players.

MARSH, CLARENCE STEPHEN

EDUCATION—ADMINISTRATION

Home, 34 West Girard Boulevard, Kenmore, N. Y.; office, Grosvenor Library; vocation, Dean of Evening Session, University of Buffalo.

Born in Peoria, Ill., September 15, 1882, son of James Daniel Marsh and Hannah Jane Simpson; home in Buffalo since 1923; married to Fern Greene of Galena, Ill., August 25, 1916; children, Jane, Margaret, James and David; general education, Northwestern University, A.B., 1910; A.M., 1921.

Experience—Taught English and public speaking,

J. MURRAY MAXWELL

(Beach photo)

High School, Danville, Ill., 1910-11; registrar, Northwestern University, 1911-19; Assistant Dean, School of Commerce, Northwestern University, 1919-23, and director of summer session, 1921-22; Acting Dean of School of Business Adminstration, University of Buffalo; now director of survey of adult education in Buffalo, under Buffalo Educational Council.

Organizations — Member of Honorary Societies, Delta Mu Delta, Phi Delta Kappa and Beta Gamma Sigma; president of Buffalo Kiwanis Club; secretary-treasurer, Association of Urban Universities; member, National Educational Association, American Association for Adult Education, Literary Clinic, Scriptores, and American Economic Association.

MARVIN, LOUISE H.

MUSIC—LITERATURE

Home, 254 Highland Avenue, Buffalo, N. Y.; vocation, music correspondent, "The Musical Courier."

Born in Norwich, N. Y., daughter of Ernest Riesberg and Katherine Weiler; home in Buffalo since 1890; married to Julius S. Marvin of Brooklyn, N. Y., May 2, 1896; general education, Norwich public schools; Binghamton, N. Y., High School, 1888; Mrs. Hyde's Seminary.

Art education—Piano, Linn Babcock, Leipsic Conservatory; organ, Professor Beeman, Binghamton, and Professor Day, Utica, N. Y.; piano, harmony and organ with her brother, Frederick W. Riesberg, Buffalo.

Organizations—Chromatic Club, publicity chairman; St. John's Episcopal Church.

MAXWELL, J. MURRAY

DRAMA—ACTING

Home, 714 Auburn Avenue, Buffalo, N. Y.; office, 891 Genesee Street; vocation, dentist.

Born in Little Falls, N. Y., April 8, 1897, son of Dennis Gray Maxwell and Mary Murray Maxwell;

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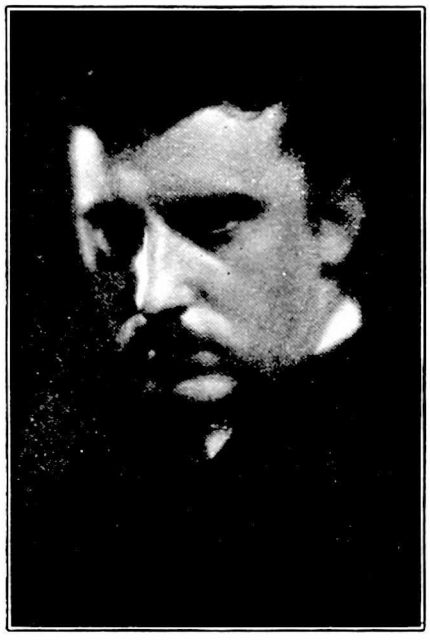

JOSEPH C. MAZUR

home in Buffalo since 1919; general education, Utica Free Academy, 1915; University of Pennsylvania, 1918.

Experience — Appeared as "Benson" in "Three Live Ghosts," 1925; "Mr. Sprowl" and "Morgan," in "Manna," 1925, and "Jim Craigin" in "Sherlock Holmes," 1926, productions of Buffalo Players; "Spot Gleason" in "Steve," Volday Players, 1926; wrote numerous feature articles for Utica Sunday Tribune, 1914-18; assistant Sunday Editor, Utica Sunday Tribune, 1915.

Member, Buffalo Players; Buffalo Arts Club; treasurer, Volday Players.

MAZUR, JOSEPH C.

PAINTING—SCULPTURE

Home, 26 Huntington Avenue, Buffalo, N. Y.; studio, 1110 Elmwood Avenue; vocation, mural paintings and stained glass.

Born in Buffalo, March 17, 1897, son of Alois Mazur and Anna Bernecka; home in Buffalo since birth; married to Stefa Kluczycka of Buffalo, February 19, 1924; general education, Buffalo elementary schools and Masten Park High School.

Art education—Buffalo School of Fine Arts; Art Students' League, New York City, instructors, Frank Vincent DuMond, Leopold Seyfert, Mahonri Young, George Bellows and Luis Mora.

Experience—Mural paintings in following Buffalo churches: Blessed Trinity, St. Stanislaus, St. Ann's, St. Adelbert's, D'Youville College Chapel and Precious Blood; also St. Stanislaus Church, New Haven, Conn.; Holy Trinity, Niagara Falls, N. Y.; St. Stanislaus, Rochester, N. Y.; U. S. Navy Chapel, Chicago, Ill.; stained glass memorial windows in Grace Episcopal Church, Buffalo; Fordham University, New York; Artists' and Architects' Club, Philadelphia, Pa., and in numerous mausoleums; sculpture: Chopin Monument, Humboldt Park, Buffalo.

Member, Buffalo Society of Artists and the Buffalo Arts Club.

MEAD, LILLIAN

MUSIC—DANCING

Home, 29 Kermit Street, Buffalo, N. Y.; studio, 951 Elmwood Avenue.

Born in Buffalo, April 13, 1908, daughter of Alpha David Mead and Elizabeth Brant; home in Buffalo since birth; general education, public school, No. 59; three years Technical High School.

Art education—Dancing, H. Layton Walker; piano, Charles Brauer, five years; saxaphone, Luigi Snello, one year.

Experience—Dancing and singing in chorus of Buffalo Players' production of "The Mikado"; played saxaphone with Sello's Concert Saxaphone Band, over WGR, having several solo parts; lead saxaphone with Melodette Ladies' Orchestra.

MEECH, OWEN

DRAMA—ACTING

Home, 81 Johnson Park, Buffalo, N. Y.; vocation, actor.

Born in Buffalo, son of John Hendrickson Meech and Mary Owen; home in Buffalo intermittently since birth; general education, Cornell University, 1891.

Art education—Studied with father who was manager of the Academy of Music, Buffalo.

Experience — Appeared in "The Christian Pilgrim"; with Minnie Maddern Fiske, ten years; played with Mrs. Fiske in "Pillars of Society," "Hannah," "Mrs. Bumpstead-Leigh," "Erstwhile Susan," "Madame Sand"; played for over three years with Otis Skinner in "Kismet"; one year in "The Silent Voice," managed by Charles Frohman, and "The Merry Wives of Windsor," with Henrietta Crossman, Viola Allen and Thomas Wise, managed by James K. Hackett; acted for three years in "Sun-Up."

Honors—Was chosen as one of the speakers at graduating exercises at Cornell University. Wrote thesis "Ibsen," which was read at commencement.

Organizations—Actors' Equity Association; Players' Club of New York.

MERLE, MABEL C.

EDUCATION—ENGLISH

Home, 219 Morgan Street, Tonawanda, N. Y.; vocation, teacher of English, Lafayette High School.

Born in Buffalo, N. Y., daughter of William J. Merle and Sarah Clor; home in Buffalo and environs since birth; general education, Masten Park High School, Syracuse University.

Experience—Instructor at Newfane, N. Y., one year; English instructor at Lafayette High School since 1925.

Organizations—English Club and Historical Club of Syracuse University.

MENNIG, HELEN

MUSIC—PIANO

Home, Orchard Park, N. Y.; studio, 520 Elmwood Avenue, Buffalo, N. Y.; vocation, concert pianist and teacher.

Born in Buffalo, daughter of Frank S. Garret and Ella R. Shirk; home in Buffalo intermittently since birth; married to Harold B. Mennig of Buffalo,

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1918; one son, John; general education, Buffalo public school and Lafayette High School.

Art education—Studied with Leopold Godowsky and Ernest Hutcheson, New York City.

Experience—Played with the Buffalo Symphony Orchestra; one Aeolian Hall recital; recitals in New York and various cities of the South; three appearances, National American Music Festival and Duo-Art recordings; teacher of advanced and professional pupils.

Member, Chromatic Club.

MERRITT, AARON RILEY

ARCHITECTURE

Home, East Aurora, N. Y.; office, 800 Erie County Bank Building, Buffalo, N. Y.; vocation, architect.

Born in East Aurora, N. Y., March 14, 1883, son of Charles W. Merritt and Anna Riley; general education, High School, East Aurora; Yale University, 1905.

Art education—Massachusetts Institute of Technology, 1908.

Experience—In business since 1909; specializes in bank and school buildings.

Organizations — Buffalo Athletic Club, Masons, East Aurora Country Club, American Institute of Architects, Yale Club.

MESSERSMITH, FRANCIS ENGEL

MUSIC—PIANO

Home, 168 Sterling Avenue, Buffalo, N. Y.; studio, 168 Franklin Street; vocation, pianist.

Born in Buffalo, daughter of Louis Engel and Susan Miller; home in Buffalo since birth; married to Albert Messersmith, October 15, 1902; one son, Albert Engel; general education, public school No. 8; St. Margaret's Seminary.

Art education—Johannes Gelbke, Carl Nessman, Mr. Barnes.

Experience—Played in recitals at Elmwood Music Hall and various other places; concerts over WGR and WMAK; accompanied Marie Stagg.

Mrs. Messersmith composed the following: "Valse Characteristique," "Dawn's Awakening," "That Maytime Kiss," "The First Rose of Summer," "Creole Love Song," "Rositta," "I Am Waiting for Some One," "A Kiss in Rose-Time"; teaching numbers, "I Lost My Doggie," "When I Am All Alone at Night." Her latest composition is "Song Without Words."

Organizations — Park Club, Wanakah Country Club, Park Club of Orchard Park, St. Margaret's Alumnæ Association and Choral Club.

MEYER, LUCILLE MAXWELL

DRAMA—ACTING

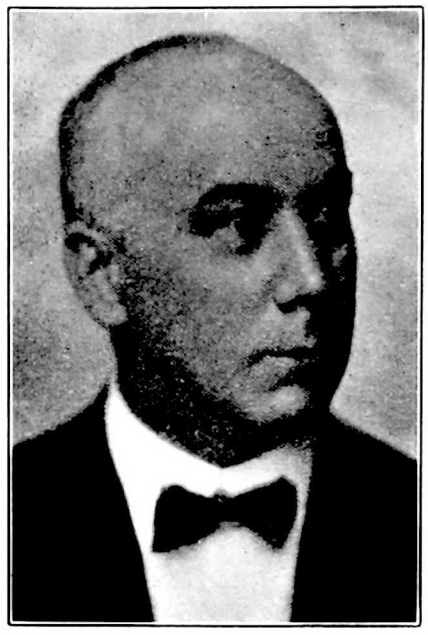
Home, 714 Auburn Avenue, Buffalo, N. Y.; avocation, acting.

Born in Little Falls, N. Y., daughter of Dennis Gray and Mary Murray; home in Buffalo since 1919; married to Frederick Oscar Meyer of Buffalo, October 19, 1921; children, Frederick Oscar Jr., and Marion Lucille; general education Free Academy, Utica.

Art education—Schol of Expression in Utica and Utica Conservatory.

Experience — Appeared as "Ann" in "Outward Bound"; "Lavinia" in "Androcles and the Lion" and took part in numerous plays at school.

Member, Buffalo Players.



WILLIAM J. MICHAEL

(Beach photo)

MICHAEL, LOUISE

MUSIC—IMPRESARIA

Home, 625 Delaware Avenue, Buffalo, N. Y.; studio, 363 Delaware Avenue.

Born in Buffalo, daughter of Isidore Michael and Elizabeth P. Sweet; home in Buffalo since birth; general education, Franklin School, Smith College, 1912.

Concerts in Buffalo managed in past seven years for Geraldine Farrar, Galli-Curci, Kreisler, Rachmaninoff, Boston Symphony Orchestra, New York Symphony Orchestra, Pavlowa, Tibbett, Schipa and Paderewski.

Organizations—Member, Twentieth Century Club, Buffalo Arts Club, Franklin School Association, Smith Club and Society of Natural Sciences.

MICHAEL, WILLIAM JAMES

PAINTING—ILLUSTRATION

Home, 641 Main Street, Buffalo, N. Y.; studio, same; vocation, commercial artist.

Born in Buffalo, son of Frederick Michael and Mary Brown; home in Buffalo since birth; general education, public schools of Buffalo and private tutors.

Art education—Buffalo School of Fine Arts, instructors, James Francis Brown, Edward Dufner and Lucius Hitchcock, Academe Colorossi, Paris.

Experience—Sun Photo Engraving Co.; in charge successively of art departments of Buffalo Courier, Enquirer, Sunday News, Times, 1896-1924; has exhibited in several Thumb Box shows of the Buffalo Society of Artists.

Organizations—Buffalo Society of Artists, Buffalo Arts Club; Guild of Allied Arts; Y.M.C.A., and Buffalo Historical Society.

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JOSEPH CORSON MILLER

MICHEL, FRED ARTHUR

MUSIC—ORGAN

Home, 268 Berkshire Avenue, Buffalo, N. Y.; studio, same; vocation, teacher of piano and organ.

Born in Buffalo, January 1, 1890, son of Jacob Michel and Caroline Uebler; home in Buffalo since birth; married to Beatrice Krueger of Buffalo, March 17, 1923; one daughter, Norma; general education, public schools and Central High School, Buffalo.

Art education—Complete course in music with Oscar H. Buchizik; studied with William Gehring, Cornell University.

Experience—Organist and choir director at Trinity Evangelical Reformed Church; organist, North East Lodge, F. & A. M.

Organization—Masons, Master Builder, Kenmore, N. Y.

MIKUSZEWSKA, IZA

LITERATURE—FICTION

Home, 1060 Smith Street, Buffalo, N. Y.

Born in Buffalo, N. Y., January 17, 1900, daughter of John L. Mikuszewski and Veronica Szulc; home in Buffalo since birth; general education, three years at Masten Park High School.

Experience—Two years as editor of the "Conradite," and press correspondent since organization of the club, March, 1924; author of article on the history of Joseph Conrad Literary Club, published by The Buffalo Arts Journal and "Poland" Magazine; also author of various stories published by the American and Polish press.

Organizations—Secretary of the Joseph Conrad Literary Club, one and one half years; formerly a member of the Polish Literary Circle; member, Buffalo Arts Club, Kalina Singing Circle, Kolke Polek, Polish Library Association, League of Women Voters, Charity Organization Society.

MILLER, HENRIETTA E.

MUSIC—PIANO

Home, 399 Northampton Street, Buffalo, N. Y.; studio, same; vocation, teacher and accompanist.

Born in Buffalo, October 29, 1901, daughter of William M. Miller and Elizabeth Louise Bach; home in Buffalo since birth; general education, Masten Park High School.

Art education—Studied with Carrie Gillig and other local teachers.

Experience — Accompanist at numerous Buffalo clubs and played for aesthetic dancing in various city schools; assistant organist, Concordia Lutheran Church.

MILLER, JOSEPH CORSON

LITERATURE—POETRY

Home, 310 Ideal Street, Buffalo, N. Y.; vocation, office assistant.

Born in Buffalo, N. Y., November 13, 1883, son of Joseph Engles Miller and Mary Schmid; home in Buffalo since birth; general education, Canisius College.

Experience—Poems published in The Bookman, The Nation, The Forum, The Buffalo Arts Journal, Vanity Fair, The Measure, and various metropolitan newspapers and magazines; also book of poems, "Veils of Samite," published by Small, Maynard & Co. of Boston, 1921.

Organizations — Poetry Society of America, Knights of Columbus, Order of Bookfellows; Scriptores of Buffalo.

MILLER, LAURA WILLIAMS

MUSIC—VOICE

Home, 541 West Ferry Street, Buffalo, N. Y.

Born in Gomer, Ohio, daughter of William J. Williams and Mary Morgan; home in Buffalo since 1894; married to Robert M. Miller of Delphos, Ohio, May 2, 1887; three children, William H., Harold J., and Mary Charlotte; general education, high school, Delphos, Ohio; private tutors.

Art education — Studied voice with Professor Guilym Miles, Gomer, Ohio.

Experience—Choir work, Gomer, Ohio; literary papers before Friday Study Club.

Organizations—Past-president, Mothers' Club of Buffalo, also of the Friday Study Club.

MILLER, MARY CHARLOTTE

PAINTING—CHINA

Home, 541 West Ferry Street, Buffalo, N. Y.; vocation, painting, costume-designing, china painting.

Born in Buffalo, daughter of Robert M. Miller and Laura Williams; home in Buffalo since birth; general education, Nardin Academy.

Art education — D'Youville College, Mount Ida School, Newton, Mass.; Virginia College, Roanoke Summer School at Rockport, Mass., with Harry Leith-Ross and Franc Root McCreery at the Buffalo School of Fine Arts.

Exhibited at Albright Art Gallery with students' work and at Hamburg Fair. Winner of several prizes at Hamburg Fair.

Associate member of Buffalo Society of Artists.

Collection of The Buffalo History Museum

RICHARD MILLER

EVA GRACE MILSOM

MILLER, MARY M.

MUSIC—ORGAN

Home, 25 Gelston Road, Buffalo, N. Y.; studio, same; vocation, organist and piano teacher.

Born in Buffalo, June 5, 1901, daughter of John G. C. Miller and Elizabeth A. Pearson; home in Buffalo since birth; general education, Lafayette High School, 1919.

Art education—Piano, Frank Ratigan, Buffalo; organ, Lillian Biden, Buffalo.

Organist in St. Margaret's, St. Joseph's Cathedral, St. Columba's Church, Annunciation Church, Church of the Immaculate Conception and Church of the Nativity.

MILLER, RICHARD

MUSIC—TENOR

Home, 55 East Hazeltine Avenue, Kenmore, N. Y.; studio, same; vocation, soloist, Lafayette Avenue Presbyterian Church.

Born in Tonawanda, N. Y., 1890, son of Fred Miller and Mary Elizabeth Nugent; married to Edna Farnham of Tonawanda, 1910; three children; general education, Tonawanda High School, Syracuse University.

Art education — Syracuse University and John Chipman, Buffalo.

Experience—Oratorios at Syracuse, N. Y.; Hillsdale, Mich.; Columbus, Ohio; with Symphony Orchestra at Chautauqua, 1923-24; sang at the National American Musical Festival with Carolina Lazzrie; soloist, Lafayette Presbyterian Church, six years; soloist, Temple Beth Zion, 1920-25.

Organizations—Masons, Consistory and Shrine.

MILNER, WILLIAM STANLEY

DRAMA—ACTING

Home, 1101 Elmwood Avenue, Buffalo, N. Y.

Born in Butler, Pa., May 10, 1909, son of Hugh C. Milner and Julia J. Barnes; home in Buffalo since 1912; general education, School No. 56; Buffalo Technical High School, 1927.

Experience—Played the part of "Billy" in "Sherlock Holmes," Buffalo Players' production; appeared in "Through the Magic Door" and various other plays at Technical High School.

Organizations—The Red and White Players and Technical High School Literary Society.

MILSOM, EVA GRACE

PAINTING—FLOWERS

Home, summer, Evans-on-the-Lake; studio, The Trubee, 414 Delaware Avenue, Buffalo; vocation, painting.

Born at Buffalo, N. Y., December 8, 1868, daughter of George Milsom and Hanna Ainsworth; lived in Buffalo since birth; general education, public schools, Buffalo; Buffalo Seminary.

Art education—Detroit School of Elocution and English Literature, Mary James; oils, tapestry, Franz Bischoff, Toronto and Buffalo; black and white; water colors, flower painting and ceramics. Studied ceramics in Europe, 1908; visited potteries in England and France; galleries in the Netherlands, France, Scotland and England.

Exhibited, Buffalo Society of Artists, Chautauqua, New York Independent Salon; Venable Galleries, Washington, D. C., 1924.

Organizations—Member of Guild of Allied Arts; charter member and past president of Buffalo Society of Mineral Painters; brush member of League of American Penwomen; American Federation of Arts; chairman of art, Western Federation of Women's Clubs; Buffalo Arts Club; Charcoal Club, Baltimore, 1923; chairman Hanging Committee since 1910, Buffalo Society of Artists.

Represented in Ansley Wilcox private collection, "Winter and Summer;" Galbreath collection, Hamilton, Ontario, "The Nosegay." Has lectured on "French Art," "Old Dutch Masters," "Potteries of England," etc.

Collection of The Buffalo History Museum

BESSIE ANNA MINKEL
(Beach photo)

MRS. FREDERICK G. MITCHELL
(Beach photo)

MINKEL, BESSIE ANNA

DRAMA—MUSIC

Home, 24 Pleasant Avenue, Hamburg, N. Y.; vocation, teacher, No. 40 School.

Born at Hamburg, N. Y., daughter of Edward W. Minkel and Clara Louise Metz; home in Hamburg since birth; general education, Hamburg High School and Buffalo State Normal.

Art education—Summer course in music, Buffalo Normal School; two summer courses in New York University (Washington Square College) School of Music Education.

Musical director, "Trial by Jury," 1924; "Pinafore," 1926—Hamburg Players; musical director, "Pirates of Penzance," 1926—Hamburg Players.

Organizations—Salome Chapter, O. E. S.; Town Club, Buffalo.

MUENCH, ELIZABETH

MUSIC—PIANO

Home, 221 Grey Street, Buffalo, N. Y.; studio, same; vocation, teacher of piano and theory.

Born in Buffalo, daughter of Emil O. Muench and Frederica Dreyer; home in Buffalo since birth.

Art education — Piano, Mr. A. Mehnert, three years; piano, harmony, counterpoint, Angelo M. Read, 1904-1914; organ, Emil R. Keuchen, 1915-1921.

Experience—Twenty years teaching piano.

MULLIGAN, EDWARD ORMAND

MUSIC—DRAMA

Home, 20 Shawnee Avenue, Buffalo, N. Y.; vocation, lawyer.

Born in Belmont, N. Y., May 8, 1888, son of Bernard Mulligan and Clarissa Fuller; home in Buffalo since 1925; married; four children, Aldridge, Elberta, Bernard and Mi[illegible]on; general education, Albany Law School and Indianapolis College of Law.

Experience—Illustrated songs, theatres of Hornell, N. Y., Warsaw, N. Y., Oil City, Pa., and Albany; church choir work and an entertainer in monologues.

Appeared in the following amateur theatricals, "Fifi of the Toy Shop," "Kath'een," "Follies of the Day," "The Merry Travellers," and the Buffalo Players' production of "The Mikado."

MITCHELL, GRACE HENDEE

MUSIC—PIANO

Home, 51 Argyle Park, Buffalo, N. Y.

Born in Buffalo, February 1, 1872, daughter of Homer Hoyt Hendee and Eliza Morgan; home in Buffalo since birth; married to Frederick Grant Mitchell of Newark, N. J., June 6, 1895; children, Marion Hendee, Frederick H. and Lawrence H.; general education, Buffalo Seminary, 1889.

Art education—Piano, Carl Adam, 1880-1890; John Lund, two years; John Barnes, five years; Mme. Oucken, five years; coached with William J. Gomph and Jan Sickesz.

Active member and secretary of Ladies' Afternoon Musical; president, Graduates' Association, 1918-20; active and charter member, Chromatic Club, president 1912-14, and again 1924-25; member, Twentieth Century Club; D.A.R.; Casual Club; member, Board of Trustees of First Settlement Music School and chairman of Advisory Committee and director of Chromatic Club.

MRUK, WLADEK E.

PAINTING—MODERN EXPRESSION

Home, 1326 Broadway, Buffalo, N. Y.; studio, 1391 Broadway; vocation, painting.

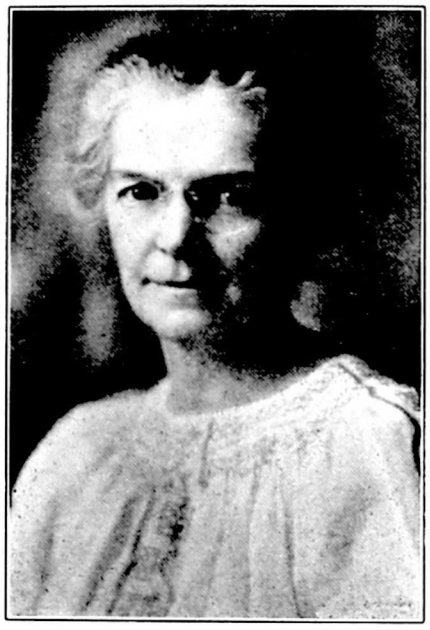
Born in Buffalo, June 15, 1895, son of Lawrence Mruk; home in Buffalo intermittently since birth; general education, high school.

Art education—Art Students' League, Buffalo; with John E. Thompson, Denver, Col.; also studied in New York and Toronto.

Experience—Exhibited at Weyhe and Montrose Galleries, New York; Albright Art Gallery, Buffalo, 1917.

Member, Polish Six Ar[illegible]s Club.

Collection of The Buffalo History Museum



JESSICA ANTHONY MIXER
(Beach photo)

MRS. GEORGE L. MOORE
(Beach photo)

MIXER, JESSICA ANTHONY

PAINTING—EDUCATION

Home, 33 Allen Street, Buffalo, N. Y.; studio, same; vocation, educator.

Born in Troy, N. Y., daughter of Jesse Baker Anthony and Katherine Ann Bogardus; married; two children, Knowlton Jr., and Jesse A.; general education, Mme. Willard's Seminary, Troy, N. Y.

Art education—School of Design, Philadelphia, Pa.; Courtois, Paris; Herr Junker and Kate Streit, Dresden; Stanhope Forbes, England; Kunst Gewerbe, Dresden.

Experience—Contributions to Academy of Design, New York; 1921-25, head of Department of Art History, Park School; educational assistant, Albright Art Gallery; librarian, Buffalo School of Fine Arts.

Member, Buffalo Society of Artists.

MOORE, BLANCHE SICKLER

LITERATURE—EDUCATION

Home, 77 Depew Avenue, Buffalo.

Born at Mill City, Pa., September 25, 1878; daughter of Harley N. Sickler and Orilla Honeywell Sickler; home in Buffalo since 1888; married to Charles G. Moore, May 24, 1902; general education, Buffalo Central High School, 1897; Emerson College, Boston, 1901.

Art education—One year in Italy studying languages and art; course at University of Buffalo in Expository Writing.

Chairman of Adult education, New York State Federation of Women's Clubs. Prepared syllabus on Better Speech for State Federation, 1926. President, Afternoon Study Club; vice-president, Buffalo City Federation; secretary, The Town Club; director 8th District, State Federation of Women's Clubs. Specializes in better American speech.

MOORE, MRS. GEORGE L.

MINERAL PAINTING

Home, 22 Anderson Place, Buffalo, N. Y.; studio, same.

Born in Buffalo, N. Y., daughter of Cornelius Callahan and Elizabeth Cuminskey; home in Buffalo since birth; married to George L. Moore of Buffalo; general education, Central High School, extension study.

Art education—Studied with Mrs. O'Hara and Mrs. Unger, New York; also in other New York studios, and with Professor Schultz, Philadelphia, Pa.

Experience—Various exhibitions with the Mineral Painters.

President, Buffalo Society of Mineral Painters, 1916-18 and 1925-27.

MOORE, MARY E.

MUSIC—EDUCATION

Home, 455 Franklin Street, Buffalo, N. Y.

Daughter of Lewis I. Moore; home in Buffalo since 1917; general education, Northwestern University, Chicago, 1913.

Art education—Sherwood Music School, taking theory, voice and piano; graduate, Northwestern University School of Music—theory, counterpoint and composition with Peter C. Lutkin and Arne Oldberg; voice with Walter Stults; public school music, W. A. White; piano, Arne Oldberg; piano with Richard Epstein, New York; improvisation, Frederick Schlieden, New York; Robert Casedesus and Isadore Philippe, Conservatoire American, Fontainebleu, France.

Experience — Studio, music education; Park School, rhythm and singing.

MOESCH, GERTRUDE MARIE

PAINTING—ILLUSTRATION

Home, 200 University Avenue, Buffalo, N. Y.; vocation, art director, Flint & Kent Co.

Born in Buffalo, April 3, 1903, daughter of Stephen J. Moesch and Anna Mahon Moesch; home in

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EDWARD JAMES MOORE

MRS. RALPH D. MORGAN

Buffalo since birth; general education, Mt. St. Joseph's Academy.

Art education—Landscape, Mt. St. Joseph's Academy, two years; Buffalo School of Fine Arts, five months.

Experience—J. N. Adam & Co., one year and four months; now art director at Flint & Kent Co.; also has done free lance work for specialty shops.

Organizations—Women's Advertising Club; Catholic Business Women's Club.

MOORE, EDWARD JAMES

EDUCATION—PHYSICS

Home, 28 Tennyson Avenue, Buffalo, N. Y.; vocation, Professor of Physics, University of Buffalo.

Born in Chili, N. Y., 1873, son of Thomas Moore and Margaret Hill; home in Buffalo since 1919; married to Amelia Eade of Oberlin, Ohio, 1905; two children, Margaret and Edward James, Jr.; general education, Oberlin College, 1903, B.A., 1906, M.A.; Chicago University, Ph.D., 1913.

Experience—Professor of Physics, Oberlin, 1903-1908; 1910-1919; University of Buffalo since 1919; University of Chicago, two summer quarters, 1913 and 1915; University of Colorado, summer of 1914.

Organizations—Fellow American Association for the Advancement of Science; member of American Physical Society, Sigma Xi, Buffalo Society of Natural Sciences.

Dr. Moore has contributed to scientific publications, an article on Physics for Lincoln Library; articles on X-Rays published by American Medical Association Journal, 1909, and an article on Discharge of Electricity from Points in Gases, 1912.

MORGAN, EMMYLOU

PAINTING—ILLUSTRATION

Home, 27 Vernon Place, Buffalo, N. Y.; studio, same; avocation, illustrating, figure painting and portraits.

Born in Albany, N. Y., September 10, 1891, daughter of Frederick Allen and Emma Sanson; home in Buffalo since 1921; married to Ralph D. Morgan of Buffalo, June 14, 1913; three children, Ruth, Ralph D. Jr., and Rodney; general education, graduate of Emma Willard School and Russell Sage College, Troy, N. Y.

Art education—Advertising course at University of Buffalo; Federal School of Commercial Design, Minneapolis, Minn.; life and portrait classes, Buffalo School of Fine Arts; color studies with Claire Shuttleworth, Buffalo.

Experience—Formerly assistant advertising director of Eaton, Crane & Pike; pictures exhibited in France, England and Buffalo.

Organizations—National Federation of Arts, Buffalo Fine Arts Academy, Buffalo Arts Club, Buffalo Society of Artists and Guild of Allied Arts.

MORGAN, HAZEL E.

EDUCATION—ENGLISH

Home, 128 Parkdale Avenue, Buffalo, N. Y.; vocation, teacher of English and Journalism, Lafayette High School.

Born in Buffalo, October 13, 1898, daughter of Harvey S. Morgan and Emma Conover; home in Buffalo since birth; general education, Lafayette High School, 1916; William Smith College, 1920.

Experience — English instructor, Orchard Park High School, one year; Lafayette High School, five years; Dean of Women at Silver Lake Epworth League Conference several years; advisor, Lafayette High School Girl Reserves and one of the faculty advisors on the Lafayette Oracle.

Organizations—Chairman of the High School Advisers of the Girl Reserves.

MOTT, CHARLES EARLE

ARCHITECTURE—MUSIC

Home, 112 Ashland Avenue, Buffalo, N. Y.; studio, 1318 Prudential Building; vocation, architect.

Born in Oneida, N. Y., son of Charles W. Mott and Sarah Cleaveland; home in Buffalo since 1909; married to Edith Loe of Bridgeport, Ohio, July 3,

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ALICE VOSSELLER MUNGER
(Beach photo)

MARY F. NASH

1909; children, Charles Earle Jr., and Cleaveland Loe; general education, Dwight School, New York City.

Art education—Cornell University, 1903; singing with Edward Randall Myer, Buffalo, and William Luton Wood, Ithaca.

Organizations—Buffalo Chapter of American Institute of Architects; Buffalo Consistory and Saturn Club.

MUNGER, ALICE VOSSELLER

DANCING—INSTRUCTOR

Home, 353 Bird Avenue, Buffalo, N. Y.; studio, 2500 Main Street; vocation, teacher of dancing.

Born in Buffalo, January 23, 1896, daughter of Hiram Vosseller and Mary Alice Pictor; home in Buffalo since birth; married to Lewis W. Munger of Buffalo, April 9, 1913; children, Margaret and Jack Vosseller; general education, public school and two years at Lafayette High School, Buffalo.

Art education—First studied with Mr. and Mrs. H. L. Walker, 1905-09; one year French dancing with Mme. Manzeli, New York City, 1912; studied Rusian dancing with Chalif, 1920; completed the American National Normal Course, Italian Ballet, under the direction of Mascagno, 1923.

Mrs. Munger has taught in her studio at Summit Hall, nine seasons, and at the Jewish Community Building, eight years, under the direction of Federated Charities.

Member, Eastern Star; Dancing Masters of America.

MURRAY, PERCY F.

PAINTING—ILLUSTRATION

Home, 66 Pasadena Place, Williamsville, N. Y.; studio, same; vocation, commercial artist and retoucher.

Born in London, England, October 1, 1884; married to Rosetta Maude Watts of Cardiff, South Wales, in England; one son and one daughter; general education, private and church schools in England.

Art education—Private instruction in London, England.

Experience—European and American commercial art for advertising purposes; coloring and finishing portraits in oil and water colors, sepia, etc.; copying and reproducing old and faded photographs; ivory miniatures; landscape painting.

NASH, MARY F.

DRAMA—CRITIC

Home, 195 Woodward Avenue, Buffalo.

Born in Buffalo, N. Y., daughter of Henry H. Nash; home in Buffalo since birth; general education, graduate of Lafayette High School, Buffalo State Normal School and business college.

Art education—Piano, six years; private instruction in painting.

Experience—On staff of Buffalo Courier, seven and one-half years; acting society editor, one year; feature writer, one year, including reviews of art exhibits; rotogravure editor, one year; dramatic editor for the past five years and Sunday editor for the past four and a half years; as dramatic editor was also chief drama critic; organizer of The Courier's Jolly Junior Club, 1922; also wrote photoplay captions and edited manuscripts for magazine publication.

Organizations—Charter member Buffalo Arts Club, recording secretary and chairman of the Literary Committee, one year; corresponding secretary, 1925.

NEIER, MRS. J. L.

MINERAL PAINTING

Home, 229 Laurel Avenue, Buffalo; studio, same; vocation, mineral painting and oils.

Born in Utica, N. Y., daughter of Ignatz Fischer and Mary Shreck; home in Buffalo since early childhood; married to Jacob Neier of Buffalo, July 14,

Collection of The Buffalo History Museum

GUSTAV NELSON

1886; two children; general education, Buffalo parochial school and high school.

Art education—Studied with Mrs. G. Alison Weber, Buffalo, and Cobden, Baltimore.

Honors — Seventeen prizes at Hamburg Fairs, china painting exhibits.

Organizations—Eastern Star and Buffalo Society of Mineral Painters.

NELSON, GEORGE LAURENCE

PAINTING—FIGURE AND LANDSCAPE

Home, 15 West Sixty-seventh Street, New York City; studio, same; vocation, painting.

Born in New Rochelle, N. Y., September 26, 1887, son of Carl Hirschberg and Alice Kerr Nelson Hirschberg; home in Buffalo, 1892-1907; married to Hermine C. Redgrave of New York City, August 21, 1916; general education, graduate, Lafayette High School.

Art education—Buffalo Art Students' League; New York Art Students' League; National Academy of Design Schools, New York City; Julien Academy, Paris.

Experience—Instructor in drawing and painting at Cooper Union, 1914-1922; instructor, National Academy of Design, drawing from antique, 1909-11 and 1915-27; many private pupils; exhibited, Paris Salons, 1912 and 1913; National Academy of Design; Corcoran Gallery, Washington, D. C.; Pennsylvania Academy; Connecticut Academy; also shows at Detroit, Buffalo, Rochester, Chicago Art Institute, Toledo, Dallas, New Orleans, San Francisco, etc.; four one-man shows, New York City. Portraits in the following permanent collections—National Academy of Design, four portraits; New York Hospital; New York Chamber of Commerce; Alabama Room, Peace Palace, Geneva, Switzerland; Carmel, N. Y., Memorial Library; murals in the State Normal School, Plattsburg, N. Y.; Public Schools of New York City, No. 55 and No. 40, and numerous private collections.

Honors — Dunham portrait prize, Connecticut Academy, 1917; Isidor Gold Medal, National Academy of Design, 1921.

Organizations—Allied Artists of America, secretary, two years; New York Water-color Club, board of control, 1920-24; American Water-color Society, board of control, 1922-24; Salmagundi Club; Artists' Fund Society; Artists' Aid Society; Kent Art Association; Connecticut Academy of Fine Arts; associate of Architectural League of New York.

Carl Hirschberg, Mr. Nelson's father, was a founder of the Art Students' League of New York and suggested its name; was also a founder of the Salmagundi Club, New York City.

NELSON, GUSTAV ANDERS

MUSIC—PIANO

Home, 196 Parkwood Avenue, Kenmore, N. Y.; vocation, pianist.

Born in Boston, Mass., November 4, 1905, son of Anders Nelson and Hulda Bjornstrom; home in Buffalo since 1911; general education, Buffalo public schools, Hutchinson High School, 1924.

Art education—Studied piano with Arnold Cornelissen and Leon Sampaix; general music course, Ithaca Conservatory.

Experience—Accompanist at church services since ten years of age; soloist and conductor with Junior Symphony Orchestra, 1925, appearing before Chromatic Club, Advertising Club and at Elmwood Music Hall; accompanist for Buffalo Operatic Company until September 1926; played at the Buffalo Consistory, Advertising Club, Scottish Club, Lions' Club convention and banquet at Niagara Falls; broadcast on various occasions; has also had orchestral and symphonic instruction.

Honors—Winner of the Master scholarship, Ithaca Conservatory, Ithaca, N. Y.

Member, Phi Mu Alpha.

NEVIN, MILDRED

MUSIC—VOICE

Home, 162 Norwood Avenue, Buffalo, N. Y.

Born in Buffalo, July 30, 1899, daughter of Charles Nevin and Marie Helenbrook; home in Buffalo since birth; general education, Miss Nardin's Academy, D'Youville Academy on Lake Champlain; D'Youville College; Buffalo Normal School, one year.

Art education—Voice, Frederick Hicks, Mr. Chipman, Jay Mark Ward and Seth Clark, six years; aesthetic dancing, Ellen Becker.

Experience—Member, Trinity Choir, three years; broadcast over WMAK; appeared in various amateur plays.

Member, Town Club.

NEWCOMB, THOMAS H.

PUBLIC SPEAKING—CLERGYMAN

Home, 337 Summer Street, Buffalo, N. Y.; study, First United Presbyterian Church; vocation, clergyman.

Born in Garnett, Kan., September 21, 1890, son of William Newcomb and Margaret Alice Craig; home in Buffalo since 1925; married to Naomi E. Finley of East Liverpool, Ohio, November 12, 1922; one daughter, Margaret Jane; general education, Monmouth College, A.B., Monmouth, Ill.

Art education—Pittsburgh Theological Seminary; post-graduate, Pittsburgh University.

Experience—Pastor, United Presbyterian Church, Chester, W. Va., five years; pastor, First United

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JOSEPHINE NICHOLLS

CARLO ANTONIO NISITA
(Beach photo)

Presbyterian Church, Buffalo, N. Y., two years.

Honors—College orator for three years; competed in state oratorical contests.

Member of Phi Delta Kappa.

NEWMAN, FRANCES ANSLEY

CRAFTSMANSHIP—JEWELRY

Home, 685 West Ferry Street, Buffalo, N. Y.; studio, same.

Born in Atlanta, Ga., March 31, 1865, daughter of John U. Ansley and Mary E. Lynde; home in Buffalo intermittently since childhood; married to John Burrows Newman, June 13, 1899; two children, Ansley and Emily; general education, Buffalo Seminary, Brighton Heights Seminary, New York.

Art education—Buffalo School of Fine Arts; Art Students' League, New York City; Massachusetts Art School; one season, life class with Frank Penfold; extensive travel in Europe.

Experience—Taught drawing and clay modelling classes at Buffalo Seminary, four years; designed and made crafts jewelry, exhibited in Boston Arts and Crafts Society.

Honors—Received prizes for hand-made jewelry at Buffalo School of Fine Arts.

Organizations—Buffalo Society of Artists, Guild of Allied Arts.

NEWTON, JOHN W.

MUSIC—ORGAN

Home, 8, 18th Street, Buffalo, N. Y.; studio, same; vocation, organist.

Born in Scranton, Pa., 1894, son of Ira D. Newton and Euola Webster; home in Buffalo since 1914; married to Gladys M. Wethy of Buffalo, 1916; general education, schools of Scranton, Pa.

Art education—Organ, Ivar Price, Scranton; Harold A. Fix, W. W. Jones, New York University.

Experience — Accompanist of Dr. Parry Male Chorus, Lackawanna, three years; organist, Valley Emanuel Baptist Church, Glenwood Avenue Baptist Church and Evangelical Memorial Church.

Organizations—Masons, American Guild of Organists.

NICHOLLS, JOSEPHINE

OIL PAINTING

Home, 188 Franklin Street, Buffalo, N. Y.; vocation, painting.

Born in Hamilton, Ont., daughter of John W. Lewis and Hannah M. Gavin; home in Buffalo since childhood; married to Burr Halliday Nicholls of Buffalo, December 11, 1905; general education, Grey Nuns' Convent in Buffalo and French Canada.

Art education—Buffalo School of Fine Arts, Lucius Hitchcock and George Bridgeman; New York Art School and Art Students' League, New York; Siddons Mobray.

Experience—Lectured to Buffalo Society of Artists on art subjects and Old Mexico; has written art criticisms for various publications; exhibited in New York Academy and Pan-American Exposition.

Honors—Received honorable mention in Pan-American Exposition.

Organizations — Treasurer of Buffalo Society of Artists; former president, Western New York Branch League of American Pen Women; member, Guild of Allied Arts, Society of Mineral Painters; director, City Federation of Women's Clubs; member, Dante League, New York Art Centre.

NISITA, CARLO ANTONIO

DECORATION—DESIGN

Home, 7 West Northrup Place, Buffalo; studio, 280 Delaware Avenue; vocation, mural painting and decoration.

Born at Naples, Italy, October 26, 1895; son of Pasquale Nisita and Rosa Vastola; home in Buffalo since 1903; married to Margaret Blakeslee of Buffalo, June 1, 1926. General education, Buffalo ele-

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ROSE NOLLER
(Beach photo)

mentary and high schools; Yale University 1925; Bachelor of Fine Arts.

Art education—Art Students' League, Yale School of the Fine Arts; Sargent Kendall, Ezra Winter, Edward C. Taylor, George Bridgeman, Florence Julia Bach, Urquhart Wilcox.

Under Ezra Winter's direction worked on designs for a stained glass window for Straus & Co., Chicago. Under W. C. Francis' direction, decoration for the First Presbyterian Church, Buffalo; for Frohe's Art Studio, church paintings in St. Mary's and Our Lady of Lourdes churches, Buffalo, N. Y.

Honors—Awarded degree, B.F.A., for advanced work of distinction in decoration by the Yale School of Fine Arts, 1926; bronze medal, December, 1923 for composition, Beaux Arts Institute of Design, New York.

Organizations—Alpha Phi Delta fraternity; K. of C.; Lieutenant United States Reserve Corps.

Interested in vocal music, tenor voice. Studied with two former operatic performers and in the Yale School of Music; member of the Battel Chapel Choir, Glee Club of Yale University and the Horatio Parker Choir. Ten years' experience as soloist in sacred and secular work in and around Buffalo.

NOLLER, ROSE

MUSIC—VOICE

Home, 267 North Street, rear, Buffalo; studio, same; vocation, soloist.

Born in Darien Center, N. Y., 1899, daughter of John Noller; home in Buffalo since 1906; married to Carl L. Bredemeier of Buffalo, 1925; general education, Masten Park High School.

Art education—John Chipman, Miss Marion Kener, Mr. Franklin Riker of New York, Miss Katherine La Sheck.

NOBLE, MRS. CHARLES

PAINTING

Home, 1693 Amherst Street, Buffalo, N. Y.; studio, same.

Born in Chatham, Ont.; home in Buffalo since 1901; married to Charles Noble of Collingwood, Ont., 1891; general education, Ursulyn College.

Art education—Private tutors, Detroit.

Experience—Exhibited in Chatham, Ont., London, Ont., Toronto, Ont., and Thumb Box, Buffalo, exhibitions.

Honors—Prizes in London, Toronto and Chatham exhibitions.

Organizations—Buffalo Society of Artists; Buffalo Players.

NORTON, MRS. CHARLES

MUSIC—VOICE

Home, 47 Ripley Place, Buffalo, N. Y.; vocation, vocal soloist.

Born in Montreal, Que.; home in Buffalo since 1922; married to Charles Norton, 1912; three children.

Art education—Studied voice with Mme. Cornish, Montreal.

Experience—Sang in women's quartette, Hudson, N. Y., six years; soloist in two churches in Montreal.

Organizations — Director, Buffalo Choral Club; member, Chromatic Club.

NORTON, GLADYS LINDSAY

MUSIC—VOICE

Home, 229 Wellington Road, Buffalo, N. Y.; studio, same.

Born in North Tonawanda, N. Y., 1899, daughter of Samuel B. Lindsay and Mary Louise Phillips; married to Nathaniel S. Norton of Buffalo, October 6, 1926; general education, Buffalo Seminary, Havergal College, Toronto, Ont.

Art education—Voice with Edward R. Myer, Buffalo, and Dr. Albert Ham, Toronto Conservatory; piano, Mrs. Evelyn Choate, Buffalo, and Frank Welsman, Toronto Conservatory.

Experience—Soloist, American Music Festival; General Hospital and Children's Hospital, commencement programs; substitute soloist, Westminster and Pilgrim Congregational Church, two years, and has given programs at the Graduates' Association; soprano soloist, Church of the Messiah for the past two years.

Organizations—Chromatic Club; Junior Musical Club and Wednesday Morning Musical.

NOWAKOWSKA, EUGENIA M.

MUSIC—PIANO

Home, 25 Bissell Avenue, Buffalo, N. Y.; studio, same; vocation, soloist and teacher.

Born in Buffalo, April 26, 1905, daughter of Constantine Nowakowski and Antonia Kaluzny; home in Buffalo since birth; general education, Masten Park High School and special work at Hutchinson High School.

Art education—Piano and organ with Joseph Raszaje; piano with Dr. Thaddeus Raczynski.

Experience — Soloist for various private clubs, Union Hall, etc., member, Hutchinson Evening School Orchestra for the past five years.

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NOWICKI, EDWIN PAUL

LITERATURE—DRAMA

Home, 1873 Clinton Street, Buffalo, N. Y.

Born in Buffalo, September 10, 1903, son of Paul Nowicki and Hattie Nowak; home in Buffalo since birth; general education, College of Arts and Sciences, University of Buffalo, 1927.

Art education—Literature, drama and industrial arts, University of Buffalo; private instruction in violin, music, theory, appreciation.

Experience—Informal lectures before various city clubs.

Organizations — Joseph Conrad Literary Club, chairman of the Entertainment Committee, 1923-25, and treasurer, 1925-26; Kappa Phi Fraternity, University of Buffalo, secretary, 1925-26; president, 1926-27.

NUSSBAUMER, J. GEORGE

PHOTOGRAPHY

Home, 432 Ashland Avenue, Buffalo, N. Y.; studio, 327 Franklin Street; vocation, photographer.

Born in Dunkirk, N. Y., son of John Nussbaumer and Mary Fredericka Mohn; home in Buffalo for many years; married to Harriet Newell of Syracuse, N. Y.; one son, Newell H.; general education, Westfield, N. Y., Academy.

Art education—Studied with various photographers.

Experience—Pictures exhibited at National and State conventions and salons; exhibitions of Art Photography; chairman of the jury of selection of pictures at St. Louis Exposition, 1904.

Honors—Various awards of merit since 1891.

Organizations—President of Photographers' Association of America.

OBERLE, KENNETH C.

DRAMA—ACTING

Home, 36 Indian Church Road, Buffalo, N. Y.; vocation, credits.

Born in Buffalo, March 17, 1904, son of Charles F. Oberle; home in Buffalo since birth; general education, New York University, School of Commerce, Accounts and Finance, 1923.

Experience—Played seven years in amateur productions in South Buffalo under the direction of Mrs. Edward Crocoll; appeared in "Stone," prize play for Charity Organization Society at Hotel Statler, 1924; appeared in Buffalo Players' productions, "Adam and Eva" and "Dulcy"; dual role, "Dr. Faby" and "Primus," in "R.U.R."; "Mr. Temple," in "Mrs. Temple's Telegram," with Unity Club; appeared in two amateur plays in New York, 1923, "Come Out of the Kitchen," and "The Passing of the Third Floor Back."

O'CONNOR, PATRICK T.

DRAMA—ACTING

Home, 50 Norwalk Avenue, Buffalo, N. Y.

Born in Buffalo, son of Patrick O'Connor and Mary Ann Farrell; general education, St. Joseph's College and Emmett Dramatic Circle.

Experience — Appeared with Buffalo Players, "Oliver Blayds," in "The Truth About Blayds"; "Horace Pilgrim" in "Adam and Eva"; "Jonathan Welford" in "Which One"; "Caesar" in "Androcles and the Lion," and "The Chancellor" in Jane Abbott's prize play, "Stone"; also with Minnie Maddern Fiske in "Becky Sharp."

HELEN MARIAN OELHEIM

ODDIE, JOHN LAUGHTON

MUSIC—VOICE

Home, 180 Kingsley Street, Buffalo, N. Y.; studio, 25 East Huron Street; vocation, engraver.

Born in London, Eng., son of John Oddie and Lillian Charlesworth; home in Buffalo since 1921; general education, graduate of high school, Toronto, Ontario.

Art education—Studied with Gourlay McKenzie, Toronto; Frank A. Watkins and Harriet Spire, Buffalo.

Experience—Appeared at American Artists' Club; various city clubs and churches; Cleveland Masonic Temple and is at present soloist, Church of the Ascension, Buffalo.

Member, American Artists' Club.

OELHEIM, HELEN MARIAN

MUSIC—CONTRALTO

Home, 186 Riverside Avenue, Buffalo; vocation, member of the Rochester American Opera Company.

Born in Buffalo, N. Y., June 29, 1904, daughter of Charles George Oelheim and Lucy Meyers; home in Buffalo since birth; general education, Public School No. 60, 1918, two years, Hutchinson High School.

Art education—Studied with William S. Jarrett, four years; Eastman School of Music, Rochester, studying with Adolin Fermin, since September, 1925; coached in German with Marion Weed; musicianship with Otto Luening; ballet with Thelma Biracree; dramatics with Mr. Rosing, Rochester.

Experience—Soloist at West Avenue Presbyterian Church, 1923; Holy Trinity, 1924, and West Avenue Methodist Church, Rochester, 1926; sang at National American Music Festival, Buffalo, 1925; on tour with Rochester Opera Company, summer of

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GROVE MILLER PARKER
(Beach photo)

1926; "Buttercup" in "Pinafore" at Chautauqua and Conneaut Lake; in Cadman's "Sunset Trail," new American opera, first time dramatized, sang lead "Wild Flower," Kilbourn Hall; broadcast WGR, 1924-26; sang with Graham McNamee, November, 1926, at Broadway Auditorium, "radio week."

Organizations — Sigma Alpha Iota; American Artists' Club.

OLMSTED, HAROLD LE ROY

ARCHITECTURE

Home, 185 Bryant Street, Buffalo, N. Y.; studio, same; vocation, architect.

Born in Buffalo, 1886, son of John B. Olmsted and Clara Morgan; home in Buffalo since birth; married; four children, Clara, Emily, Burton and Grace; general education, Harvard University, 1908; Dr. Denman Ross.

Experience—Director, Buffalo Players, 1922-23.

Organizations—Life member, Guild of Allied Arts; Studio Club, Buffalo.

OEXLE, EDWARD LOUIS

DESIGN—LITHOGRAPHY

Home, 503 Dodge Street, Buffalo; vocation, foreman, Niagara Lithograph Company.

Born in Buffalo, N. Y., October 27, 1872, son of Charles Oexle and Augusta H. Altman; home in Buffalo since birth; married to Salome Lutz of Buffalo, June 12, 1900; one son, Charles William; general education, Public School No. 6, 1888.

Art education—Studied drawing with G. R. W. Buerger; attended Buffalo School of Fine Arts, instructors James Francis Brown and George Bridgeman; five years in life classes.

Experience—Six years with Gies & Co., lithographers; abroad, 1895; later associated with Gies & Co., Koerner & Hayes Company, Akron, O., and Werner Company; with Niagara Lithograph Company since 1899; illuminated the book presented to Queen Maria of Roumania, commemorating her visit to Buffalo, and known as "Queen Marie's Buffalo Book."

Organizations—Buffalo Consistory, Zuleika Grotto, Concordia Lodge No. 143, and Friday Studio Club.

OWENHOUSE, HAZEL B.

MUSIC—PIANO

Home, 454 Richmond Avenue, Buffalo, N. Y.;vocation, pianist.

Born in Pendleton, Ore., 1884; married to Joseph Owenhouse of Wyoming; general education, University of Oregon.

Art education—Piano, Gifford Nash, University of Oregon; Charleston Dutton in Berkeley, Calif.; Ernesto Consullo, Chicago; Andrew Webster and William Benbow, Buffalo.

Experience—Organist, Church of the Redeemer, Pendleton and Episcopal Church, Portland, Ore.; assistant pianist, city mission; various sacred concerts broadcast, WGR.

Organizations—Member, Treble Clef Club, University of Oregon; choir of Holy Trinity Church; Chromatic Club; one of the two Gospel Melodists.

PARK, JULIAN

EDUCATION—ADMINISTRATION

Home, 33 Summit Avenue, Buffalo, N. Y.; vocation, Dean of College of Arts and Sciences, University of Buffalo.

Born in Buffalo, 1888, son of Roswell Park and Martha Durkee; home in Buffalo intermittently since birth; married to Florence Parkes of Toronto, 1916; two children, Martha and Roswell; general education, Williams College, 1910, three years at Columbia and European universities.

Experience—Helped to organize College of Arts and Sciences at the University of Buffalo, 1913; instructor in French, 1913, in history, 1914; professor of European history since 1918.

Organizations—American Historical Association, life member; American Political Science Association, life member; Buffalo Historical Society; Society of Colonial Wars, S. R.; Society of Mayflower Descendants; Consular Agent of France for Western New York, 1917-20.

Author, "History of University of Buffalo," 1917; "Subject Peoples Under the Teutons," 1918; "Cuba in The Seven Years' War," 1920; "Four Years at St. Helena," 1927.

PARKER, GROVE MILLER

DESIGN—DECORATION

Home, 785 Potomac Avenue, Buffalo, N. Y.; studio, 280 Delaware Avenue; vocation, interior decorator, president, Mitchell & Parker Corporation.

Born in Byron, N. Y., February 27, 1873, son of Jacob L. Parker and Eliza Miller; home in Buffalo since 1907; married to Maude B. Toms of Attica, N. Y., August, 1923; one daughter, Jane Marion; general educaion, Batavia public schools and high school, 1891.

Art education—Mechanics' Institute, Rochester, 1892-93; Ferrari School of Design, New York, 1894-95; Academy of Design, New York, with Frederick Diehlman and Edward Ward, 1895-86; Chicago Art Institute with J. H. Vanderpool and Frederick Walton, 1905-06.

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Experience—Interior decorations in studios in New York, Chicago, Pittsburgh and San Francisco.

Organizations—Arts in Trades Club, New York; Buffalo Consistory; Ismailia Temple, Mystic Shrine; Buffalo Chamber of Commerce.

PARKER, H. MOORE

MUSIC—PIANO

Home, 404 Winslow Avenue, Buffalo, N. Y.; studio, same; vocation, teacher of piano, organ and harmony.

Born in Buffalo, February 20, 1893; home in Buffalo since birth; general education, public school, No. 40, and Central High School.

Art education — New England Conservatory of Music.

Experience—Two piano recitals; while a student appeared in piano recital at College Club before Syracuse University Alumni, also later in joint recital with vocalists; played before Prudence Club of Buffalo, 1925; now organist and musical director, First United Presbyterian Church of Buffalo.

Member of the Buffalo Chapter of the American Guild of Organists.

PARK-LEWIS, KATHERINE

DRAMA—PLAYWRITING

Home, 454 Franklin Street, Buffalo, N. Y.; studio, same; vocation, violinist.

Born in Buffalo, daughter of Dr. F. Park-Lewis and Grace Katherine Moseley; home in Buffalo since birth; general education, The Franklin School, St. Margarets, Buffalo Seminary and Bristol French School, Washington, D.C.

Art education—Studied violin with Frank Davidson, Buffalo; Alfredo d'Ambrosio, Paris.

Experience—Has written, acted in and directed production of French plays published in New York; plays in string trio with sisters, Dorothea and Frances; appeared as "Mrs. Tiffany" in "Fashion," Buffalo Players' production; wrote "Michael Angelo's Choice," the only local play produced by Buffalo Players; on tour with War-time Players, appearing at military camps; verses in current magazines.

Organizations — Garret Club, Tennis Club, Les Amis de La France and Chromatic Club.

PASCALE, DOMINICK

PHOTOGRAPHY—PORTRAITS

Home, 34 South Elmwood Avenue, Buffalo, N. Y.; studio, same; vocation, photographer, pastels and crayons.

Born in Italy, son of Angelo Pascale and Mary Antonio Vatelle; home in Buffalo since early childhood; general education, St. Anthony's School, Buffalo, N. Y.

Experience—Fifteen years as a photographer.

PASCALE, LUCILLE R.

MUSIC—VOICE

Home, 189 Vermont Street, Buffalo, N. Y.; vocation, soloist.

Born in Buffalo, July 21, 1907, daughter of Sebestian Pascale and Margaret Colucci; home in Buffalo since birth; general education, Hutchinson High School, 1920-23.

Art education—Two years of private instruction.

Experience—Has sung at various banquets, commencement exercises, plays, and broadcast over the radio. Now soloist at Holy Cross Church.

PATRICOLA, CHARLES

PAINTING—ILLUSTRATION

Home, 32 Kane Street, Buffalo, N. Y.; studio, 339 Oak Street; vocation, commercial artist.

Born in Buffalo, November 17, 1899, son of Vincent Patricola and Consetta Skill; home in Buffalo since birth; married to Ella Kramer of Buffalo, June 21, 1921; general education, public school, No. 37; graduate of Technical High School, 1917.

Art education—Buffalo School of Fine Arts, studied landscape and portrait painting with Otto Schneider; landscape painting, John Rummell.

Experience — Paintings exhibited, "Historical Building," Salon of Independent Artists, 1925; "Summer," Buffalo Arts Club exhibit, 1926; "Birch Trees" and "Before the Rain," Buffalo Society of Artists exhibition, 1924-25.

Honors—Scholarship from public school, No. 37 to Buffalo School of Fine Arts, 1914.

Organizations—Buffalo Society of Artists, Independent Salon of Artists and member publicity committee, Buffalo Arts Club.

PAUR, KURT

MUSIC—PIANO

Home, 128 Northland Avenue, Buffalo, N. Y.; studio, same; vocation, concert pianist and teacher.

Born in Manheim, Germany, November 27, 1884, son of Emil Paur and Marie Burger; home in Buffalo since 1923; general education, Boston Latin School and Collegiate School, New York City.

Art education—Pupil of Leschetiszki and studied five years with Ernst V. Dolmanyi, Royal Music School, Berlin.

Experience—Many concert appearances in Germany and Austria, in recitals and as soloist with orchestras; teacher in Berlin Conservatory of Music for several years.

PEASE, MRS. L. F.

PAINTING—DECORATION

Home, 260 Laurel Street, Buffalo, N. Y.; studio, same; vocation, writing, decorating postcards.

Born in Dansville, N. Y., February 3, 1855, daughter of James Kennedy and Mary J. Durkee; home in Buffalo since 1890; married to Alvah W. Pease of Dansville, N. Y., January 25, 1883; one son, Rodney W.; general education, private schools.

Experience — Exhibited, Washington, D.C., National Convention of Pen Women; International Sunday School convention, Buffalo, 1918; International and State convention of W.C.T.U., and in many states and in South Africa. Mrs. Pease writes, designs, publishes and markets her products, message post cards and greeting cards.

Organizations—Member of the League of American Pen-Women and Women's Christian Temperance Union.

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ANNA BEALS PHIPPS

PENFOLD, JANE GREEN

PAINTING—DECORATION

Home, 141 East 44th Street, New York City; studio, same; vocation, painter.

Daughter of Frank C. Penfold and Jeannie G. Wells; home in Buffalo, intermittently since birth; general education, abroad.

Art education—Studied abroad, New York School of Applied Art, and Art Students' League of New York; Buffalo School of Fine Arts.

Experience—Exhibited in exhibitions in Paris, New York and Buffalo.

Organizations — Pen and Brush Club and Art Centre of New York.

PENFOLD, LOIS SMITH

INTERPRETIVE DANCING

Home, 536 Lafayette Avenue, Buffalo, N. Y.; studio, Glenarden School of Dancing, Niagara Falls, N. Y.; vocation, dancing.

Born in Buffalo, daughter of Charles A. Smith and Jane Haskell; home in Buffalo since birth; married to Charles C. Penfold of Buffalo, June 30, 1917; general education, Lafayette High School, Buffalo, and Alliance Francaise, Paris.

Art education—Denishawn, Vestoff-Serova, Duryeas and Ned Wayburns' studios; John Murray Anderson, Milton School, and with Ted Shawn, Ruth St. Denis, Martha Graham, Helen Curtin, and Ellen Becker.

Experience — Stock company dancing, amateur plays and dancing; danced at Helen Curtin's and Ellen Becker's entertainments; French plays of Les Amis de la France; directed church and school amateur dancing programs.

PERCIVAL, RUTH CAROLYN

PAINTING—DRAWING

Home, 851 Front Avenue, Buffalo, N. Y.; studio, 826 Niagara Street; vocation, teacher of art.

Born in Buffalo, daughter of George Percival and Carolyn Christiansen; home in Buffalo since birth; general education, Hutchinson High School, University of Buffalo.

Art education — Columbia University Summer School; Buffalo School of Fine Arts; studied design at Columbia University and with Urquhart Wilcox.

Experience—Exhibited at Thumb Box and Arts Club exhibitions.

Organizations—Member, Buffalo Arts Club and Buffalo Society of Artists.

PERKINS, STERLING JOHNSON

MUSIC—VIOLIN

Home, 82 Marion Street, Buffalo, N. Y.; studio, same; vocation, teacher of violin, director of orchestra.

Born in Buffalo, May 8, 1899, son of Charles S. Perkins and Agnes Johnson; home in Buffalo since birth; married to Betty Machell of Buffalo, July 4, 1922; one son, Robert; general education, grammar school.

Art education— Studied violin with various local teachers.

Experience—Violinist in Ace Six Orchestra; played with Yankee Six Orchestra and Lafayette Hotel Orchestra.

Member, Buffalo Musicians Association.

PHIPPS, ANNA BEALS

LITERATURE—POETRY

Home, 142 Dorchester Road, Buffalo, N. Y.; vocation, poet.

Born in Youngstown, N. Y., daughter of Lewis Carlton Beals and Mary E. Clark; home in Buffalo since 1895; married twice, to Victor Speer, 1895, and to Charles R. Phipps of Philadelphia, 1917; general education, Detroit.

Experience—Poetry accepted by Baptist Sunday School Convention, Edison Monthly and various newspapers and magazines. Mrs. Phipps has sold for publication more than 100 poems.

PETERSON, GEORGE A.

PHOTOGRAPHY

Home, 74 Welker Street, Buffalo, N. Y.; studio, 1314 Jefferson Avenue; vocation, photographer.

Born in Minnesota, April 25, 1881; home in Buffalo since 1906; married to Margaret C. Edwards of Buffalo, February 10, 1916; general education, high school.

Experience—Photographer, twenty years.

Organizations—F. & A. M., U. S. W. V.

PETERSON, MARGARET C.

PAINTING—DECORATION

Home, 74 Welker Avenue, Buffalo, N. Y.; studio, 1314 Jefferson Avenue; vocation, decorator of ivory, china and parchment.

Born in Buffalo, August 24, 1882, daughter of David Edwards and Margaret Rice; home in Buffalo since birth; married to George Peterson, February 10, 1916; general education, public school.

Art education—Private instruction.

Experience—Decorates china and ivory of all kinds; oil painting on parchment.

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CLYDE A. PIERMAN

FREDERICK J. PIKE
(Beach photo)

PHILP, HELEN STODDARD

MUSIC—PIANO

Home, 2075 Main Street, Buffalo, N. Y.; studio, same; vocation, teacher of piano, accompanist.

Born in Fort Edward, N. Y., February 25, 1888, daughter of Albert H. Stoddard and Ida Maynard; home in Buffalo since 1918; married to William A. Philp of Hamilton, Ont., April 19, 1918; one son, William Maynard Philp; general education, Glens Falls High School, 1909.

Art education—Fort Edward Collegiate Institute; Sherwood School of Music, Chicago; Newton E. Swift, Boston, Florence Gale, New York; voice teachers, Margaret Raper and Maybelle Graves.

Experience — Two years with Eastern Empire Lyceum Bureau; accompanist for Schubert Concert orchestra.

PIERMAN, CLYDE A.

PHOTOGRAPHY—PICTORIAL

Home, 45 Pembroke Avenue, Buffalo; vocation, realtor.

Born in Minerva, Ohio, July 13, 1881, son of John C. Pierman and Almira Taylor; home in Buffalo since 1912; married to Grace Robbins of Warren, Ohio, June 24, 1903; one daughter; general education, high school and business college, private study in photography.

Experience—Has done pictorial photography for the past twenty years; pictures exhibited in salons all over the world.

Organizations — President Buffalo Camera Club since 1923; member, Pictorial Photographers of America; Tyrian Lodge, F. & A. M.; McFarlane Lodge, I. O. O. F.; Buffalo Real Estate Board; Automobile Club of Buffalo; Mt. Vernon Civic Association; Sturgeon Point Colony Club.

PIERCE, WILLIAM E.

EDUCATION—ADMINISTRATION

Home, 243 Oakwood Avenue, East Aurora, N. Y.; office, 5 Aurora Building; vocation, District Superintendent of Schools, Third Erie District.

Born in Colden, N. Y., July 31, 1873, son of Edward Pierce and Jane Mills; home in East Aurora since childhood; married to Emma Gest of Elma, N. Y., March 24, 1904; one son, Edison E.; general education, public schools of East Aurora, high school and State Normal School.

Experience—Taught eight years before election to the office of School Commissioner; elected for three consecutive terms; District Superintendent of Schools in Third Erie District since 1912; active in state school work, has served on various committees including the "Committee of 21."

Organizations—President of State Association of District Superintendents; has held office in State Teachers' Association; has served as Noble Grand of the Odd Fellows Lodge, East Aurora; Past Master of Blazing Star Lodge, No. 694, F. & A. M., and Past High Priest of East Aurora Chapter, Royal Arch Masons.

PIKE, FREDERICK JULIAN

DECORATION—DESIGN

Home, 481 Delaware Avenue, Buffalo; studio, same; vocation, interior decorator.

Born at Geneva, N. Y., October 13, 1900, son of Frank Q. Pike and Anna Alcock; home in Buffalo since 1913; general education, Cincinnati public schools, 1909-11; Cleveland, 1911-13; Buffalo Technical High School, 1920.

Art education—Charcoal drawing at Albright Gallery; commercial design, Technical High; architecture, Albright Art Gallery; under Mr. William C. Francis, took three year course in one year, won scholarship and then engaged in his own business of interior decorating.

Honors—Won city scholarship to Buffalo School of Fine Arts for charcoal drawing, 1923.

Mr. Pike has done decorative panels in oil in homes of Buffalonians: Frank Goodyear, Seymour Knox and Mrs. Van Clief; designs and manufactures special furniture, iron work, fixtures, etc.

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ALICE FOX PITTS

FREDERICK POHLE
(Pohle photo)

PILLSBURY, W. HOWARD

EDUCATION—ADMINISTRATION

Home, 775 Richmond Avenue, Buffalo, N. Y.; vocation, Deputy Superintendent of Schools.

Born in Haverhill, Mass., January 1, 1880, son of William E. Pillsbury and Emma J. Marshall; home in Buffalo since 1918; married to Palma H. Hansen of Kenyon, Minn., November 1, 1905; general education, Carleton College, 1906; post graduate work, University of Minnesota; University of Chicago.

Experience — Directed and played in amateur theatricals and musical performances; for eight years lecturer in College of Arts and Sciences, University of Buffalo; educational advisor to the College of Dentistry; lecturer at State Normal School in extension work, eight years; also lectured in Long Island, Minnesota; Jamestown and Niagara Falls, N. Y.; institute work in Pennsylvania and New York states; assisted in the survey of New York education; author, "Biography of the Field of Education"; editor of the Buffalo School magazine and has writen many articles on the programs of educational conventions.

Organizations—Phi Beta Kappa, Pi Gamma Mu, Social Science Honorary Society, member, National Educational Association and National Society for Study.

PIRSON, ARTHUR EDWARD

DRAWING—ILLUSTRATION

Home, 66 Butler Avenue, Buffalo, N. Y.; studio, 13 1-2 Swan Street; vocation, commercial artist.

Born in Buffalo, February 3, 1893, son of George H. Pirson and Caroline Bleyle; home in Buffalo since birth; married to Evelyn Sinclair of Hamilton, Ont.; general education, one year, high school.

Art education—Buffalo School of Fine Arts.

Experience—Associated with the Montgomery Engraving Co., and in business for himself for the past nine years as commercial artist.

PITTS, ALICE FOX

LITERATURE—FICTION

Home, Hamburg, N. Y.

Born in New York City, January 20, 1896; home in Buffalo and vicinity since 1920; married to Fredric G. Pitts of Warwick, N. Y., 1917; two children.

Art education—Pulitzer School of Journalism and Columbia University.

Experience — Formerly feature writer on New Bedford, Mass. Standard and free lance; short stories published regularly in various popular magazines; also articles on child training and child psychology.

POHLE, FREDERICK

PHOTOGRAPHY

Home, 20 Highgate Avenue, Buffalo, N. Y.; studio, 192 Delaware Avenue; vocation, photographer.

Born in Berlin, Germany, February 4, 1868, son of Charles Pohle and Marie Aberhardt; home in Buffalo since 1901; married to Mary A. Gibney of Providence, R. I., July 16, 1891; three children, Ernest Vincent, Norbert Victor and Hortense Helena; general education, public and high schools, Jenks-Mory's Academy, and Spencerian Business College, Providence, R. I.

Art education—Studied photography and art in Providence and Boston; Boston Art School, and private instruction.

Honors—Certificate of Merit, Photographers' Association of New England, 1914, and Certificate of Merit, Photographers' Association of Middle Atlantic States, Washington, D.C., 1917.

Organizations—Kiwanis Club, Reciprocity Club, Optimist Club, Elks, Buffalo Arts Club and Buffalo Trap and Field Club.

POST, HOWARD WILLIAM

EDUCATION—CHEMISTRY

Home, 29 Merrimac Avenue, Buffalo, N. Y.; vocation, chemistry instructor, Unieversity of Buffalo.

Born in Syracuse, N. Y., 1896, son of William

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Alexander Post and Edith Van Wagenen; home in Buffalo since 1923; general education, Syracuse University, 1919; one year, Princeton University, 1922-23.

Experience — Instructor of Chemistry, Syracuse University, 1919-22; Princeton, 1922-23; University of Buffalo since 1923.

Organizations — Sigma Xi, Acacia, Alpha Chi Sigma, and American Chemical Society.

POST, ALBERT A.

(1850—1926)

ARCHITECTURE

Home, 561 East Utica Street, Buffalo; studio, 727 Brisbane Building; vocation, architect.

Born in Whitby, Ont., January 20, 1850, son of Asa Post and Ann Reilly Post; home in Buffalo since 1896; married September 9, 1891, to Margaret E. Huggard; children, John, Florence, Margaret; died in Buffalo, 1926.

General education—Whitby public schools.

Art education—St. Michael's College, Toronto, Ont., 1871; specialized in Roman Catholic ecclesiastical buildings; Church of Annunciation; Church of Nativity; St. Paul's Episcopal Church; Stella Niagara Convent, Niagara Falls; Mt. St. Joseph's Academy, Main Street, Buffalo; St. John's Protectorate, Lackawanna, and others.

POTTER, LARS SELLSTEDT

DRAMA—ACTING

Home, 60 Irving Place, Buffalo; office, 215 Main Street; vocation, investment banker.

Born in Buffalo, N. Y., June 21, 1888, son of Frank Hamilton Potter and Eva Sellstedt Potter; lived in Buffalo since birth; married February 21, 1922, to Mary Gaddes Plum; one son, Lars Sellstedt Potter, Jr.; general education, Nichols School, 1906; Williams College, 1910.

Experience—Various parts in college and later with Studio Club and Buffalo Players; "Alquist," in "R.U.R." 1924; "Tom Prior" in "Outward Bound," 1925; "Androcles" in "Androcles and the Lion," 1926. "Tom Prior" in all star production of "Outward Bound" at Dallas,, Texas, April, 1925.

Treasurer and director, Buffalo Fine Arts Academy since January, 1922; vice-president Buffalo Players since May, 1924; Trustee Nichols School since 1922; director People's Bank of Buffalo, partner, O'Brian, Potter & Co.

PRATT, FLETCHER

WRITING—PAINTING

Home, 93 Joralemon Street, Brooklyn, N. Y.; vocation, writer.

Born in Buffalo, N. Y., April 25, 1898, son of Robert Horton Pratt and Alice M. Fletcher; home in Buffalo intermittently since birth; general education, School 23, Masten Park High School, Buffalo; Griffith's Institute, Hobart College.

Art education—Buffalo School of Fine Arts, with Florence Julia Bach.

Experience—Writer of book reviews, poems, essays for Buffalo Saturday Night, Heacock's Magazine, Buffalo Arts Journal; papers on Naval Warfare, U. S. Navy Magazine; papers on Philology,

LARS S. POTTER

American Speech; many newspaper articles, etc; amateur experimental biologist, pseudonym Malcolm Pava.

PRATT, JULIA DECKER

MUSIC—HARP

Home, 94 Glenwood Avenue, Buffalo, N. Y.; studio, same; vocation, teacher and lecturer.

Born in North Collins, N. Y., daughter of Milton Asa Pratt and Harriet LaVerne Decker; home in Buffalo since 1909; married to Drew Griffin of Eugene, Ore.,January 27, 1917; one son, Girard Wing Griffin; general education, high school, Buffalo State Normal School, two years of law at University of Buffalo; course in Psychology at New York School of Research; Rand School of Social Science.

Art education—Voice, Ziegler Institute for Normal Singing, Mme. Kathryn Carylna, New York City; Mrs. Howard Hamilton Baker, Buffalo; Ethel Strock; Mme. Pierson, Denver, Colo.; harp, Jessie Wolz Hammond, Lockport; Gertrude Ina Robinson, New York and Guiseppe Melfi, New York University of Music; piano, Adelaide Imershein; painting, Buffalo School of Fine Arts; Cooper Union, N. Y., New York School of Industrial Design, and private instructors.

Experience—Teacher of art, manual training and regular subjects in Buffalo public schols; preceptress of North Collins and Corning high schools; organized, Buffalo Salon of Independent Artists, which has just completed its fourth annual show; appeared in concerts in Providence, Cleveland and Denver.

Organizations — Buffalo Salon of Independent Artists, Buffalo Arts Club, American Artists' Club and Buffalo Society of Artists.

PRICE, IRVING LANOUETTE

LITERATURE

Home, 269 Main Street, East Aurora, N. Y.; office, Aurora Building Corporation; vocation, building supplies.

Born in Worcester, Mass., September 21, 1884, son of Nathan Price and Harriet Lanouette; home in

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WALTER PULITZER

East Aurora since 1920; married to Margaret Evans, of Boston, Mass., February 23, 1909; three children, Harriet Elizabeth, 16; William, 13; David Sutherland, 7; general education, high school, Worcester, Mass., 1901; Brown University, 1905.

Experience — Sold occasional verse and articles to various magazines.

Honors—Phi Beta Kappa, 1904.

Organizations—Alpha Tau Omega, Brown, 1902; East Aurora Country Club; director, The Roycrofters, Inc.; vice-president, Aurora Building Corporation; vice-president, Keystone Builders' Supply Co. of Rochester; treasurer, East Aurora Council, Boy Scouts of America; member, East Aurora Board of Education; Buffalo Players.

PRICE, MARGARET EVANS

PAINTING—PORTRAITS

Home, 269 Main Street, East Aurora, N. Y.; studio, VanKeuren Building, East Aurora; vocation, painting.

Born in Chicago, Ill., March 20, 1889, daughter of Evan Rhys Evans; home in East Aurora since 1920; married to Irving L. Price, February 23, 1909; three children, Harriet Elizabeth, William and David Sutherland; general education, high school, Charleston, Mass., 1903.

Art education—Massachusetts Normal Art School, 1907, under the direction in portraiture of Joseph DeCamp; Paris, 1907, studied intermittently at galleries.

Experience — Illustrations for numerous Rand, McNally & Co., children's books including, "Once Upon a Time," "A Child's Book of Myths," "Tales of Enchantment," "West India Play Days"; painted murals in Aurora Theatre, East Aurora, 1925; one man exhibition of portraits at Garret Club, Buffalo, May, 1926.

Organizations—Director, Chromatic Club of East Aurora; member of council, East Aurora Girl Scouts.

Mrs. Price wrote "A Child's Book of Myths" and "Tales of Enchantment," as well as making the illustrations.

PRICE, PEARL SELLERS

MUSIC—PIANO

Home, 781 Amherst Street, Buffalo, N. Y.; studio, same; vocation, painting in oils, pianist.

Born in Altoona, Pa., daughter of George Sellers and Anna Stiffler; home in Buffalo since 1914; married to Elmer E. Price of Pittsburgh, Pa., February 4, 1910; one son, William Ellsworth; general education, high school and Iron City College, Pittsburgh, 1905.

Art education—Music at Conservatory of Music, Pittsburgh and with Leonard Adams, Buffalo; painting, Buffalo School of Fine Arts; costume-designing in class of Mrs. Penfold; life class, Florence Julia Bach.

Experience—Exhibited pictures in class exhibits, Buffalo Salon of Independent Artists.

PRITIKIN, ROSE

MUSIC—PIANO

Home, 160 Watson Street, Buffalo, N. Y.; studio, same; vocation, piano teacher.

Born in Theodocia, Russia, July 10, 1902, daughter of Anatole and Sophia Pritikin; home in Buffalo since 1923; general education, private tutors, graduate Semperopol High School, 1920; one year at Semperopol University.

Art education—Studied for five years with private teachers and three years, Art School of Music, Theodocia; four years at Semperopol Conservatory.

Experience—Played at a recital, Hutchinson Night School; assisted Cantor Benjamin Levite; solo, in a recital, broadcast over WGR, 1925; accompanist and soloist in concert broadcast over WEBR, 1925.

PULITZER, WALTER

(1878-1926)

LITERATURE—CRITIC

Home, 201 West 54th Street, New York City; studio, same; vocation, publisher, editor, writer.

Born in New York City, N. Y., April 4, 1878; died in Buffalo, N. Y., September 4, 1926; son of Albert Pulitzer and Fanny Barnard; married to Caroline Englehart of Buffalo, December 18, 1918; two children, Muriel and Barbara; general education, private tutors; Harvard and Oxford Universities; special studies abroad.

Experience—Was one of the promoters of the American Chess Magazine, President of the Pulitzer Publishing Company; Founder and Editor, "Satire," "Pulitzer's Review," etc.; contributor to numerous magazines and newspapers, fiction, humor and verse.

PRZYBYCIEN, THADDEUS

MUSIC—VIOLIN

Home, 42 Barthel Street, Buffalo, N. Y.; studio, same.

Born in Buffalo, July 30, 1907, son of Mr. and Mrs. Thomas Przybycien; home in Buffalo since birth; general education, student of University of Buffalo.

Art education — Studied violin with Victor A. Choinski, George H. Koepping, Jan Pawel Wolanek.

Experience—Various public appearances as violin soloist; member of orchestra, Masten Park High School, four years, concert meister, 1925.

Organizations—Joseph Conrad Literary Club.

Collection of The Buffalo History Museum

Ralston, Florence B.

MUSIC—SOPRANO

Home, 144 Mariner Street, Buffalo; studio, same; vocation, soprano soloist.

Born in Toronto, Ont., October 6, 1895; daughter of Thomas William Ralston and Eliza Guthrie; lived in Buffalo since November, 1925; general education, elementary schools and commercial classes.

Art education—Piano, four years with Miss Pearsall, Toronto; Miss Ann Miller, art appreciation; first three years vocal training with Madam Le Marr, Toronto Conservatory of Music, 1913-1916; studied with Dalton Baker, Toronto, 1921-26.

Soprano soloist, First Presbyterian Church, Buffalo; has been soprano soloist in several Toronto churches; has sung over WGR and CFCA, and given numerous recitals in Toronto and Buffalo.

Member of the Wednesday Morning Musical Club.

Rappleye, Elizabeth C.

MUSIC—PIANO

Home, 58 Ardmore Place, Buffalo, N. Y.; studio, same; vocation, teacher, accompanist, soloist.

Born in Buffalo, December 31, 1903, daughter of Louis M. Rappleye and Katherine Briggs; home in Buffalo since birth; general education, Lafayette High School, 1923.

Art education—Studied with Grace Roberts to 1920; William Gomph, 1923-27.

Experience—Broadcast solos over WMAK and WGR, 1926; private recitals; accompanist.

Member, Delaware Avenue Baptist Church Choir.

Read, Angelo M.

MUSIC—PIANO

Home, 215 Ashland Avenue, Buffalo, N. Y.; studio, same; vocation, teacher of piano, harmony and composition.

Born in Canada, 1854, son of William Hamilton Read and Jane McCallum; home in Buffalo since 1893; married to Flora McGregor of St. Catharines, Ont., September 6, 1893; one daughter, Margaret; general education, Collegiate Institute, St. Catharines, Ont. Died in Buffalo, 1926.

Art education—Leipsic, five years, studied with Reinecke, Maas, Ernest Richter, S. Jadassohn and Papperitz; studied Leschetiszky method in Vienna.

Experience — Debut as organist, conductor and composer at Leipsic, 1883; established in Buffalo since 1894; conductor of Buffalo Vocal Society in the production of Haydn's oratorio, "The Creation"; conductor, Hornell, N. Y., Choral Society in oratorios, Handel's "Messiah," Haydn's "Creation," and Mendellsohn's "Elijah"; director of St. Catharines Choir Union and Festival Chorus in connection with Sir Frederick Bridge's historical concerts in Canada, 1908; director of music at Ridley College, St. Catharines; senior master of music at D'Youville College, Buffalo; founder and director, Buffalo Conservatory of Music; appeared as guest conductor in various cities of Canada and United States; conducted Dr. H. Howard's Sheffield Choir in his own composition, "Triumphal Hymn," on tour in United States and Canada.

Author of Negro melodies; composer of "Daniel's Lament," a dramatic cantata for solo voices, chorus, orchestra and organ; composer of a "Song of the Nativity," cantata and also the cantata, "It is Finished," opus 17. Some of Mr. Read's composition were produced in Leipsic and Vienna.

Honors—Presented gold and silver batons by the Buffalo Vocal Society on occasion of Haydn's oratorio, "The Creation."

Organizations—Member, Guild of Organists; Fellow and Examiner of the Society of Science, Letters and Art, London, England.

FLORENCE B. RALSTON
(Beach photo)

Reahr, Clarence William

PAINTING—ILLUSTRATION

Home, 78 Dewey Avenue, Buffalo, N. Y.; studio, Larkin Co., Inc.; vocation, commercial art, design and lettering.

Born in Buffalo, May 8, 1892, son of William James Reahr and Mary Barbara Metzler; home in Buffalo since birth; married to Margaret R. Smith of Hamburg, N. Y., January 19, 1924; general education, grammar and high schools.

Art education—Buffalo School of Fine Arts instructors, life, Urquhart Wilcox; modeling, Peter Dalton; painting, Ernest Fosberry; design, Bernard V. Carpenter.

Experience — Models exhibited at Albright Art Gallery, 1915; associated with Buffalo Engraving Co., one year, and with Larkin Co. Inc., fourteen years.

Honors — Received honorable mention, Albright Art Gallery, 1915.

Organizations—Council 184, Knights of Columbus; charter member, Buffalo Arts Club.

Reichert, Geraldine E.

DRAMA—ACTING

Home, 42 Meadowview Place, Buffalo, N. Y.; vocation, humorous readings.

Born in Buffalo, daughter of Albert W. Reichert and Mabel Lorraine Vogel; home in Buffalo since birth; general education, Lafayette and Bennett High Schools.

Art education—Dancing, Alice V. Munger, Mrs.

Collection of The Buffalo History Museum

FLORENCE PIERCE REED

Lucille Doane Swift; music with William W. Whiddit.

Experience—Appeared in "The Mikado" with Buffalo Players' chorus; "When Corney Turns the Trick," took the part of Dora Cupid Hammond at Central Presbyterian Church, 1926; appeared in readings at various clubs and churches.

REED, FLORENCE PIERCE

DRAMA—ACTING

Home, 1571 Murray Circle, Los Angeles, Calif.; studio, same; vocation, actress, playwright.

Born in Lake Ridge, N. Y.; home in Buffalo ten years during childhood; general education, Ithaca and Buffalo Public Schools; graduate Buffalo State Normal School.

Art education—Post-graduate work in drama and philosophy at University of California, one year; private teachers—voice, Katherine Jewell Everts, Berkeley, Calif.; dancing, Maud Fischer, Los Angeles; singing, Yeatman Griffith, New York; special study of pantomine, Yvette Guilbert.

Taught speaking voice, private classes, two years, Los Angeles, 1917 to 1919; professional dramatic stage, directing and writing; starred as "Mary Magdalene," in "The Holy City," at the Alhambra Greek Theatre, Alhambra, Calif., 1923; starred in own play, "Bitter Bread," Loew's State, Los Angeles; Balboa Theatre, San Diego and Orpheum, 1924; 1918 played leads in premieres of her own one act plays as follows—"The Morning Him," Drama and Stage Society, Gamut Theatre; "Lemon or Cream," Wa Wan Club, Gamut Theatre; played lead in "The Law and The Limelight," Gamut Theatre; appeared as "Woman" in "Nicodemus," Egan Theatre, Los Angeles, 1921; leads with Neeley Dickson Players, Berkeley, Calif.; featured in her own war plays, "Knit Two, Purl Two," and "Godmother to a Soldier," contributing to Red Cross, 1917-18; created the role of Senora Moreno in the stage play "Ramona"; played the part of "The Virgin Mary," in "The Pilgrimage Play," or the "Life of The Christ" at El Camino Real Outdoor Theatre, Hollywood, 1919-20; was featured as player, producer and director of three of her own plays, "The Morning Him," "Lemon or Cream," and premiere of "Hearts for Rent," for the Men's Organization, The Gamut Club at Gamut Theatre, 1920; played the woman in the premiere of own play, "The Devil's Tattoo" at Writers' Club, Hollywood, co-starring with Tyrone Power, 1925; appeared in "To The Ladies" with Edward Everett Horton and Majestic Stock Company, Majestic Theatre, Los Angeles, 1925; "Ambush" with Henry Kolker, Potboiler Theatre, Los Angeles, 1925; featured in own play "Sweet Friends," Western Vaudeville, 1925-26; featured by the Sydney Sprague Stock Company as Mrs. Alving in "Ghosts," Los Angeles and Southern California tour; plays of other authors Miss Reed has appeared in are, "Overtones," "Suppressed Desires," "Neighbors," "Sweetmeat Game" and "The Clod."

Principal plays produced and players featured: "The Patriots" (first play) produced by Civic Repertory Theatre, Los Angeles under the auspices of Drama League of America, Los Angeles, which gave it the prize of 1915 for being the best war play; "War Babies," starring Valerie Bergere, on Keith Vaudeville, 1915; "Madame America," starring Valerie Bergere, Orpheum, 1918; "The Little Gray Dress," Jane Meredith, Orpheum; "The Morning Him," Enid Bennett, Harlequin Theatre, Los Angeles, 1921, with Betty Ross Clark, Orpheum, 1922; Lovell Alice Taylor, 1923; and with Nanon Welch and Paul Moore, 1925-26; "Palimony," starring Gloria Joy; "Chasing Flappers," Gloria Joy, 1924; "The Devil's Tattoo," starring Alice Brady, Orpheum, 1926.

Honors—Drama League of America, prize for best one-act play "The Patriots," 1915; first prize, Drama and Stage Society of Los Angeles, 1923, for "The Devil's Tattoo"; second prize in the same contest for "Hearts For Rent."

Organizations — Authors' League of America; Screen Writers' Guild of America; Dramatists' Guild of America; Writers' Club of Hollywood; First State President of California Branch of American Pen Women; Southern California Woman's Press Club; Drama and Stage Society, Los Angeles; Drama League of America; Actors' Equity Association.

REID, FLORENCE ANN

MUSIC—VOICE

Home, 90 Princeton Place, Buffalo, N. Y.; vocation, vocal soloist.

Born in Buffalo, May 19, 1898, daughter of Edward Reid and Mary Lehley; home in Buffalo since birth; general education, School No. 27; Hutchinson High School, Buffalo.

Art education—Studied with Louis Bangert, Buffalo, and with George Hamlin and Walter Golde, New York.

Experience—Canandaigua Music Festival with Lambert Murphy; recitals at St. Catharines and Hamilton, Ont., and at Albany and Niagara Falls.

Member, American Artists' Club and Chromatic Club.

REILLY, FRANK

MUSIC—BARITONE

Home, 1 Hughes Avenue, Buffalo, N. Y.; studio, same; vocation, teacher and organist.

Born in Buffalo, son of John Reilly and Susan Reilly; home in Buffalo since birth; general education, grammar and high schools, Buffalo.

Collection of The Buffalo History Museum

Art education—Studied piano, organ and voice in Buffalo, New York and Paris.

Experience — Twenty years teaching experience; numerous public appearances in Buffalo and New York; organist, St. Mark's and St. Vincent's Churches, Buffalo; at present and for the past eight years, organist at St. Mark's R. C. Church, Buffalo.

Reif, Charles F.

WOOD CARVING

Home, 379 Woodward Avenue, Buffalo; vocation, wood carver.

Born in Buffalo, May 16, 1864, son of Michael Reif and Catherine Fisher; married in 1888 to Antoinette Geddes of Boston, Mass.; two sons, Allan Francis and Charles Augustus. General education, Buffalo public schools.

Art education—Metz and Meyers Studio; Prof. Marx Grosser, Charles Rohlfs, McCann Beldin and Caleb Allen; with Hersee & Co., past ten years.

Exhibited at Albright Art Gallery. The wood carving in the Buffalo Post Office was done by Mr. Reif; also a panel "Civilization," for the Hall of Records, New York.

Member F. & A. M., I. O. O. F., and Guild of Allied Arts.

CHARLES F. REIF
(Beach photo)

Reino, Michael Joseph

MUSIC—REED INSTRUMENTS

Home, 758 Prospect Avenue, Buffalo, N. Y.; studio, same; vocation, music teacher.

Born in Bivona, Italy, August 27, 1890, son of Samuel Reino and Marion Castilli; home in Buffalo since 1906; married to Irene Bullaro of Buffalo, November 12, 1914; four children, Samuel, Joseph, Marion and Dominick.

Art education—Conservatory of Naples, instructor, Edward Iaccarini.

Experience—Broadcast WGR; Shea's vaudeville; soloist at various banquets and with orchestras.

Organizations—Member, Buffalo Musicians' Association.

Reitz, Edward Eugene

MUSIC—VIOLIN

Home, 5 E. Genesee Street, Buffalo, N. Y., studio, same; vocation, violin teacher.

Born in Buffalo, March 15, 1898, son of Edward William Reitz and Emma Louise Boisselier; home in Buffalo since birth; general education, Buffalo public schools.

Art education — Studied violin with Frank Davidson.

Experience—Teacher of violin, four years.

Member, Guild of Allied Arts.

Renner, Quinton Paul

MUSIC—ORGAN

Home, 1671 Jefferson Street, Buffalo, N. Y.; studio, same; vocation, teacher of organ and piano.

Born in Buffalo, May 22, 1901, son of Fred Renner and Hattie Watts; home in Buffalo since birth; married to Claudia Dehling of Buffalo, June, 1921; one child; general education, Buffalo public school, Hutchinson Night School, three and a half years.

Art education—Studied with Annette Callahan, four years; Emil Keuchen, piano and organ for the past eight years and with Kathryn McCarthy.

Experience—Organist at Humboldt Evangelical Church since 1924; teacher of organ and piano; broadcast over WGR, piano recital; organ recital at Humboldt Evangelical Church, 1925; played at Pilgrim Evangelical Church on various occasions; organist for several Masonic lodges; plays piano in orchestra.

Organizations—Y. M. C. A.

Resch, Marie R.

MUSIC—PIANO

Home, 174 Timon Street, Buffalo, N. Y.; studio, same; vocation, teacher and soloist.

Born in Buffalo, February 15, 1904, daughter of Edward Resch and Elwina Bauer; home in Buffalo since birth; general education, public school, No. 39 and Technical High School.

Art education—Studied with Clara Schwarb, Buffalo; Beta Reeder, New York.

Experience—Soloist at various churches, schools and school conventions; broadcast over local radios; teaching for the past five years at Memorial Chapel Center.

Organizations—Member, Chromatic Club, Buffalo Symphony Society.

Reynolds, Louis J.

MUSIC—VOICE

Home, 179 Norwood Avenue, Buffalo, N. Y.; studio, same.

Born in Lockport, N. Y., son of James Reynolds and Angeline Dix; home in Buffalo since 1896; general education, Lockport High School.

Experience — Trinity Choir and Guido Chorus, twenty years.

Organizations—Guido Chorus, Trinity Choir, Buffalo Consistory.

Collection of The Buffalo History Museum

E. RAYMOND RIEGEL

RIEGEL, E. RAYMOND

EDUCATION—CHEMISTRY

Home, 18 Evadene Street, Buffalo, N. Y.; vocation, professor of chemistry, University of Buffalo.

Born in Lorraine, France, 1882, son of Louis Anthony and Laura Michelo; home in Buffalo since 1920; married to Ethel H. LeGendre of New York City; general education, Harvard University, B.S., 1908; M.A., 1910; Ph.D., 1911.

Experience — Harvard University Teaching Fellow, 1909-11; industrial and research chemist, 1911-1920; University of Buffalo, since 1920.

Honors—Emerson Scholarship, Harvard University, B.S., *magna cum laude*, 1910-11.

Organizations—National Councilor of American Chemists' Society; Harvard Club, Buffalo; Les Amis de la France; Physics Club of Buffalo; Sigma Xi; Harvard Chemists' Association; Association of American University Professors.

REYNOLDS, MARY

MUSIC—ORGAN

Home, 157 East Delavan Avenue, Buffalo, N. Y.; studio, same; vocation, organist, Statler Hotel.

Born in Oil City, Pa., daughter of Philip Snyder and Teresa Schwabendaur; home in Buffalo since 1917; married to Milton Reynolds of Titusville, Pa., 1912; one daughter, Glenna; general education, public school.

Art education—Organ at Stern Conservatory with James Kwast; with William J. Gomph, 1921; studied piano in Berlin.

Experience — Organist, Bethany Presbyterian Church, 1923; Pilgrim Congregational Church, 1925-26.

Member, Chromatic Club.

REYNOLDS, WILLIAM NEWELL

ARCHITECTURE

Home, 25 Delwood Road, Kenmore, N. Y.; studio, 438 Delaware Avenue, Buffalo, N. Y.; vocation, architect.

Born in Middleport, N. Y., September 24, 1894, son of Leonard N. Reynolds and Rachel M. Jordan; home in Buffalo since 1915; married to Madge M. Smith of Lockport, N. Y., July 23, 1918; one son, William Helmer; general education, Middleport High School, 1913, post graduate course, 1914.

Art education—Architectural education in architects offices of Buffalo and Beaux Arts Institute of Design; extension work at Canisius College.

Experience—Associated with the following architects: Esenwein & Johnson, Harris & Merritt, Wicks & Hopkins, North, Shelgren & Swift, Edward B. Green & Sons, Oakley & Schallmo and Harold Jewett Cook.

Honors—One of first holders of the first Atelier Rectagon Traveling Scholarship to Rome.

Organization — Massier of Atelier Rectagon of Buffalo; Knights of Columbus; St. Paul's Dramatic Circle.

RHODES, CHARLES ELBERT

EDUCATION—ADMINISTRATION

Home, 507 Potomac Avenue, Buffalo, N. Y.; vocation, principal, Bennett High School.

Born in South Schodak, N. Y., April 5, 1868, son of Charles Wesley Rhodes and Mary Traber; home in Buffalo since 1894; married to Mary W. Bates of Auburn, N. Y., September 11, 1894; three children, Charles Elbert Jr., Mrs. S. Paul Johnson and Ruth Mary; general education, Albany High School, 1887; Princeton University, A.B., 1891; A.M., 1896.

Art education — Auburn Theological Seminary, three years.

Experience—Pastor of Park Presbyterian Church, ten years; head of English department and assistant principal, Lafayette High School, 1904-1925; principal of Bennett High School, 1926; lecturer at Chautauqua summer sessions for eighteen years; lecturer, University of Buffalo, ten years; lectures on literary subjects and travels for church societies and clubs; member, Princeton Club and Mercer Club.

Author of "Effective Expression" and editor of eight classics text-books.

Organizations—33d degree Mason, Past Master of Rose Croix Chapter in Consistory; founder of Literary Clinic and president since it was founded.

RICE, MARGHUERITE SMITH

SCULPTURE—DANCING

Home, 782 McKinley Parkway, Buffalo, N. Y.; vocation, sculpture and professional dancing.

Born in St. Paul, Minn., June 11, 1898, daughter of Selah Newton Smith and Lucille Taylor; home in Buffalo since 1915; married to Fred Jones Rice of Canajoharie, N. Y., 1915; general education, Cleveland High School.

Art education — Sculpture elementary training with Edward Pausch, Pierre Jean David; dancing, two years Russian Ballet School; Denishawn School, Los Angeles.

Experience — Exhibited portraits as well as "Dolour," life size figure at Albright Art Gallery, Guild of Allied Arts; Buffalo Historical Society, exhibited portrait of Bishop Brent for several months.

Honors—Honorable mention for portrait of Bishop Brent.

Organizations—Buffalo Society of Artists, Guild of Allied Arts, Buffalo Women's City Club.

Received commission to paint Theodore Roosevelt's portrait.

Collection of The Buffalo History Museum

RICHARDSON, GEORGE HURD

DRAMA—VOICE

Home, 445 West Avenue, Buffalo, N. Y.

Born in Buffalo, 1897, son of David H. Richardson and Grace Hurd; home in Buffalo since birth; general education, Buffalo public schools and Dayton High School.

Art education—Studied with Mrs. Hillary, Jamestown; Horatio Connell, Chautauqua; William H. Shaw and R. H. Fountain, Buffalo.

Experience—Soloist, Presbyterian Church, Jamestown; member of choir, Delaware Avenue Baptist Church, Buffalo; appeared in "Seven Keys to Baldpate," "Fashion," "Expressing Willie," "Three Live Ghosts," and "Manna," Buffalo Players' productions, and "Steve," Volday Players' production.

Organizations—Volday Players, Buffalo Players.

RICHARDSON, VOLNEY ALLAN

PAINTING—LANDSCAPE

Home, 346 Woodlawn Avenue, Buffalo, N. Y.; studio, 309 Elmwood Avenue; vocation, landscape and decorative painting.

Born in Attica, N. Y., son of W. Duane Richardson and Olive Jennett Barross; home in Buffalo since 1913; general education, Attica High School.

Art education—Art Students' League of Buffalo; Art Students' League of New York, instructors, Frank DuMond, William M. Chase, Edward Dufner, George DeForest Brush, F. S. Chase; early instructors, Lucius Hitchcock, Buffalo; George Bridgeman, Charles Hawthorne and Howard Pyle, New York.

Experience—General illustration, New York periodicals, six years; painting for American Lithograph Co. and others; decorative painting, mural and landscape.

Honors—Scholarship, season 1905-06, New York Art Students' League.

Organizations—Buffalo Society of Artists; one of the charter members of the first Arts Club of Buffalo.

RICHMOND, GRACE S.

LITERATURE—NOVELS

Home, 74 East Main Street, Fredonia, N. Y.; vocation, novelist.

Born in Pawtucket, R. I., daughter of Charles Edward Smith, D.D., and Catherine Kimball; married to Dr. Nelson G. Richmond, Fredonia, N. Y.; four children, Joyce, Marjorie Richmond Sickels, Edward G., and Jean Richmond Mawhinney; general education, college course with private tutors.

Experience—Twelve novels published by Doubleday, Page & Co.; many short stories and magazine articles.

Honors—Degree of Doctor of Literature, Colby College, 1923.

Organizations — Authors' League of America, Authors' Guild, League of American Pen-Women, British Society of Authors, Playwrights and Composers.

RILEY, ARTHUR T.

ARCHITECTURE

Home, 15 Mayer Avenue, Buffalo, N. Y.; studio, same; vocation, architect.

General education—High school, private instruction in architecture.

Experience—Twenty-five years in planning public buildings and residences.

Scoutmaster of Troop 34, B. S. A.

FLORENCE REID RIX

RIX, FLORENCE REID

DRAMA—ACTING

Home, 242 Blaine Avenue, Buffalo.

Born at Passaic, N. J., daughter of Peter John Reid and Charlotte Grear; home in Buffalo since childhood; married June 22, 1912 to Alfred J. Rix, Buffalo; three children, William, Arthur and Treszka Florence; general education, Nardin Academy.

Art education—H. Collier Grounds, piano teacher, Buffalo; Clara E. Thoms, voice and drama, Buffalo.

Experience—Appeared under Henry W. Savage management in "The Gay Hussars," "The Love Cure," "The Florist Shop"; between engagements in vaudeville, 1910 to 1912; contralto soloist, Prospect Avenue Baptist Church, 1914; lead in Buffalo Players, "The Thief," 1926.

Vice-President, Arts Club of Buffalo.

ROBBINS, C. JEANNETTE

MUSIC—PIANO

Home, 3173 Main Street, Buffalo, N. Y.; studio, same; vocation, teacher of piano.

Born in Buffalo, N. Y., daughter of James J. Edmunds and Sara Shaw; home in Buffalo since birth; married to Amos S. Robbins of Buffalo, October 3, 1900; one son; general education, Buffalo public schools.

Art education—Studied piano since eleven years of age, four years in Buffalo; studied with Professor Wertheim, Chicago, four years; studied harmony and piano with Miss Geddes, Chicago.

Experience—Organist, East Presbyterian Church, Buffalo, four years; piano teacher for many years.

Honors—Scholarship to the Chicago Musical College while studying with Miss Geddes.

ROBERTS, FRANK M.

PAINTING—ARCHITECTURE

Home, 314 Potomac Avenue, Buffalo, N. Y.; studio, same; vocation, architect.

Born in Detroit, Mich., September 4, 1859, son of Michael Roberts and Mary Curzon; home in Buffalo

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MARY HARTLEY ROGERS
(Beach photo)

since 1885; married to Mary Wagner of Detroit, Mich.; four children, Harry M., Frank J., George A. and Bert F.; general education, parochial schools, St. Mary's College, Detroit.

Art education—Gordon Lloyd, architecture; Carl Schmidt, architecture and painting.

Experience—Architectural exhibition, apartment houses, stores and residences; various paintings in oils exhibited.

Organizations—B. P. O. E.

ROBERTS, GRACE MAY

MUSIC—PIANO

Home, 372 Richmond Avenue, Buffalo, N. Y.; studio, same; vocation, piano teacher.

Born in Minneapolis, Minn., daughter of Frank K. Roberts and Sarah Nason; home in Buffalo since childhood; general education, Hutchinson High School.

Art education—Studied piano with Ethel Newcomb and Betty Askenasy; simplified harmony with Mrs. Effie Ellis Penfield; graduate of Public School of Music; has also studied piano class work and child psychology.

Experience—Instructor in harmony, ear-training and rhythmic gymnastics; teacher of piano and pianist, Delaware Avenue Baptist Church.

Composer of many left-hand melodies for the first grade and has also written second piano parts for two piano ensemble; "The Happy Lark," and "Merry Sunshine" are two of Miss Roberts' left-hand melodies.

ROBERTSON, IMOGENE CHRISTABEL

EDUCATION—NATURAL SCIENCE

Home, 136 Buffum Street, Buffalo; vocation, curator in charge of conchological collection, Buffalo Society of Natural Sciences.

Born in Buffalo, daughter of Allen D. Strickler and Emma A. Tyler; home in Buffalo since birth; married to Harold R. Robertson of Philadelphia, Pa., June 2, 1903; four children, Imogene Margaret, Clarence Paul, Ralph Alden and Doris Elizabeth; general education, grammar school and Central high school.

Art education — Attended Fine Arts Academy, 1892; studied with Alice Ford.

Experience—Papers on scientific studies before the Conchological and Microscopical sections of the Buffalo Society of Natural Sciences and Western New York Branch, League of American Pen-Women, and has made many wild-flower studies in water color.

Organizations — Member, Guild of Allied Arts, recording secretary of the Conchological section and secretary of the Microscopical section of the Buffalo Society of Natural Sciences.

ROBERTSON, IMOGENE MARGARET

PAINTING—PORTRAITS

Home, 136 Buffum Street, Buffalo; studio, same.

Born in Buffalo, April 11, 1904, daughter of Harold R. Robertson and Imogene C. Strickler; home in Buffalo since birth; general education, public school and South Park High School, 1920.

Art education—Buffalo School of Fine Arts, 1920-26, instructors, Mildred C. Green, Urquhart Wilcox; special instruction at present with Alexander Levy.

Experience—Pictures exhibited in Thumb Box Exhibition, 1924; Buffalo Arts Club, 1925-26; read papers before the conchological and microscopical sections of the Buffalo Society of Natural Sciences.

Honors—Art scholarship from South Park High School, 1920; scholarship from Buffalo School of Fine Arts, 1925; one honorable mention, Buffalo School of Fine Arts.

Organizations — Guild of Allied Arts; Buffalo Society of Artists; Conchological and Microscopical sections of Buffalo Society of Natural Sciences; secretary, Sons and Daughters of New England and member of Omega Xi Phi.

ROBINSON, MARION HERSHISER

MUSIC—EDUCATION

Home, 25 West Hazeltine Avenue, Kenmore, N. Y.; vocation, teacher of English, Lafayette High School, Buffalo.

Born in Buffalo, N. Y., daughter of Orel L. Hershiser and Margaret McIntosh; home in Kenmore since 1908; general education, Kenmore High School; married, October, 1926, to Sidney S. Robinson.

Art education—Library science course at University of Buffalo; studied voice with Mme. Humphrey.

Experience—Instructor of English for three years at Lafayette High School; has done private tutoring and given numerous readings; sang in the Lafayette Presbyterian Church Choir and Trinity Methodist Church quartette.

Member, Association of American University Women and Alpha Gamma Delta.

ROGERS, MARY HARTLEY

EDUCATION—ADMINISTRATION

Home, 39 Fordham Drive, Buffalo, N. Y.

Born in New Brunswick, daughter of Edward William Hartley and Rebecca B. Whitehead; home in Buffalo since 1896; married to Lewis Goold Rogers of Buffalo, April 15, 1896; one son, Hartley Rogers; general education, Minneapolis Seminary, Univer-

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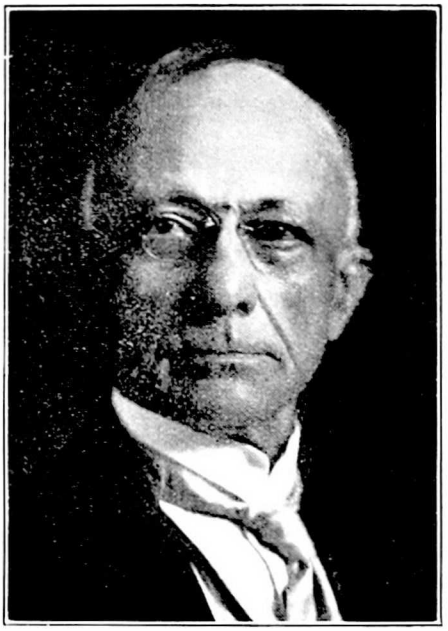

CHARLES ROHLFS

MRS. CHARLES ROHLFS

sity of Minnesota; post-graduate study at Sorbonne, in languages, history and phonetics.

Experience—In politics, lectured in Buffalo, Canada, Minnesota; five years on City Planning Committee; served in Y.W.C.A. Overseas Examining Board; five years in Europe as correspondent of Duluth News-Tribune; contributor to Berlin "Mon-at-Heft" and "The Letter," Northampton, Mass.

Honors—Received from Washington a certificate of distinguished service during the war.

Organizations — Member of Twentieth Century Club, College Club; associate member, Buffalo Athletic Club; League of American Pen-Women; president, City Federation of Women's Clubs, five years; two terms president of the Association of Collegiate Alumnæ; director of Y. W. C. A. two years and chairman of Education Committee; co-chairman of Speakers' Bureau of Y. W. C. A.; chairman of Collegiate Alumnæ Speakers' Bureau; chairman of Red Cross Speakers' Bureau; chairman of the Speakers' Bureau of University Women during the war; chairman of Woman's Division for Near East Relief in Buffalo, two years.

ROCKWOOD, JUNE M.

DRAMA—DIRECTION

Home, 509 Main Street, East Aurora, N. Y.

Born in East Aurora, N. Y., May 26, 1900, daughter of Charles E. Rockwood and Luella Sweet; home in East Aurora since childhood; general education, East Aurora High School.

Art education — Studied elocution with Nelia Hume, Buffalo; play direction at Cornell.

Experience—Private recitals in East Aurora and vicinity and coached High School students' plays.

Organizations—Member of Buffalo Players, one season.

ROEMHILD, BARBARA C.

MUSIC—PIANO

Home, 1536 Hertel Avenue, Buffalo, N. Y.; studio, same; vocation, teacher of piano.

Born in Buffalo; home in Buffalo since birth.

Art education—Studied with Mortimer Smith and Roerich; Charles Armand Cornell, Ethel Newcomb and Jan Sickecz.

Experience—Recital at the Twentieth Century Club and various other public appearances as accompanist and soloist; has written for The Etude.

ROHLFS, ANNA KATHARINE GREEN

("ANNA KATHARINE GREEN")

LITERATURE—NOVELS

Home, 156 Park Avenue, Buffalo; studio, same; vocation, novelist.

Born at Brooklyn, N. Y., daughter of James Wilson Green and Katherine Anne Whitney; home in Buffalo since 1889; married to Charles Rohlfs of New York City; children, Rosamond Rohlfs-Palmer, Sterling and Roland. General education—School No. 12, New York City; Ripley Female College, Bachelor of Arts.

Books published: "The Leavenworth Case," "The Strange Disappearance," "Hand and Ring," "Behind Closed Doors," "Marked 'Personal,'" "The Forsaken Inn," "The Doctor, His Wife and the Clock," "That Affair Next Door," "Lost Man's Lane," "Dark Hollow" and many others.

Member Pen Women's League.

ROHLFS, CHARLES

CRAFTSMANSHIP—FURNITURE

Home, 156 Park Street, Buffalo, N. Y.; studio, Market Arcade, 617 Main Street; vocation, designer of furniture.

Born in New York City, February 14, 1853, son of Peter Rohlfs and Dorothea Hunte; home in Buffalo since 1889; married to Anna Katharine Green of Brooklyn, N. Y., November, 1884; three children, Rosamond Rohlfs Palmer, Sterling R. and Roland R.; general education, public school and Cooper Union, New York City.

Art education—Private study; became a professional actor in 1877.

Experience—Designer; actor in support of Booth, Barrett, McCullough, Mary Anderson, etc.; starred

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IRENE ROSINSKA
(Beach photo)

ISABEL MARGARET ROSS
(Beach photo)

in "The Leavenworth Case" and Shakespearean plays; designer and originator of so-called "Mission Furniture," but known as the Rohlfs style; first piece of furniture designed and made in Buffalo, 1889; exhibited, Turin, 1902; Pan American, Buffalo, 1901; Toronto and St. Louis.

Honors—Member Royal Society of Arts, London.

ROHRBACH, CHARLES

PAINTING—ILLUSTRATION

Home, 432 Linden Avenue, East Aurora, N. Y.; studio, Larkin Co., Buffalo; vocation, commercial artist.

Born in Berne, Switzerland, January 9, 1892, son of Ulrich Rohrbach and Elizabeth Bucher; home in Buffalo since 1916; married to Josephine Eichorn of Buffalo, September 4, 1920; two children, Carl and William Robert; general education, elementary and secondary schools in Switzerland.

Art education—Federal School of Commercial Designing, Minneapolis, Minn.

Experience—Eight years with Larkin Co.; exhibited landscapes, Albright Art Gallery, 1925-26, and Buffalo Arts Club, 1917, 1925, 1926.

Member, Buffalo Arts Club.

ROLLINS, CHARLES LEONARD

EDUCATION—NATURAL SCIENCE

Home, 53 Ashton Place, Buffalo, N. Y.; studio, same; vocation, architect.

Born in Carlton, N. Y., November 7, 1856, son of Ira Leonard Rollins and Julia Francelia Garrett; home in Buffalo since 1888; married twice, October 19, 1880, to Harriet Ellen Butler and June 1, 1910 to Florence Street; eight children; general education, Albion Academy and private teachers.

Art education—Private study, research and travel.

Experience — Author of numerous original theories regarding origin of light and heat, and other cosmic phenomena and has lectured on these subjects before scientific clubs, men's church clubs, school teachers societies and various other organizations.

ROSENGREN, EDITH M.

MUSIC—ALTO

Home, 324 Beard Avenue, Buffalo, N. Y.; studio, same.

Born in Long Island City, N. Y.; home in Buffalo since 1918; general education, high school, Long Island City.

Art education—Studied voice with Rebecca Howe and Andrew Webster, Buffalo; piano with Mary A. Wright.

Experience—Taught piano; director and organist, Grace Episcopal Church, White Stone, L. I.; alto soloist.

Member, Philharmonic Club, Buffalo Choral Club.

ROSINSKA, IRENE H.

DRAWING—EDUCATION

Home, 765 Best Street, Buffalo, N. Y.; vocation, teacher of drawing.

Born in Buffalo, N. Y.; daughter of Stanislaus Rosinski and Teresa Gawlas; home in Buffalo since birth; general education, Buffalo public schools and Masten Park High School.

Art education—Normal Art course at the Buffalo School of Fine Arts; two summers, Berkshire School of Art, Monterey, Mass.; sketching with Otto H. Schneider.

Experience—Teacher of drawing in public schools: two years in Community House; teacher, Albright Art Gallery, Children's Saturday Morning Class; exhibited pictures in the Thumb Box Exhibit and in school exhibits. First assistant librarian, Buffalo Public Library.

Member, Buffalo Society of Artists and Art Students' League.

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JOHN ROSS

BENJAMIN F. RUBY

ROSS, ISABEL MARGARET

PAINTING—OILS

Home, 508 Franklin Street, Buffalo, N. Y.; studio, same; vocation, painting.

Born in Buffalo, April 13, 1858, daughter of James Ross and Sarah Moore; home in Buffalo since birth; general education, Buffalo public schools, Old Central High School, 1875.

Art education—Private study with Mr. Samuels, Sangster and Frank Penfold; New York Art Students' League, studied with Carol Beckwith, William Chase and J. Alden Weir; Paris, Colorossi Academie; studied life with Raphael Colin, 1889-1893.

Honors—Life scholarship, Academie Delacluse.

Experience—Exhibited for the first time in Paris Salon, 1890, "Moment Tranquil"; paintings exhibited at various exhibitions, Paris Salon, "The Spinner," "Mother and Child," now owned by Smead School, Toledo; "Portrait of a Young Girl"; exhibittions, Toledo, 1890, Cleveland, 1901, and Detroit Museum, 1901. In 1902 exhibited at the International Biennial Exposition in Venice. In 1903 she visited Spain to paint two pictures from the Alhambra.

Miss Ross has lived in Venice three years; in Paris, Granada, Spain, and various other places in Europe.

ROSS, JOHN WILLSON

PAINTING—MODERN EXPRESSION

Home, 85 Jackson Street, Buffalo; studio, same; vocation, sign-painting.

Born in Hamilton, Ont., November 2, 1877, son of Donald Ross and Azubah Willson Ross; home in Buffalo since 1877; general education, Buffalo public schools.

Art education — Buffalo Art Students' League. Member Arts Club of Buffalo.

ROY, CECELIA MARIE

MUSIC—PIANO

Home, 354 Leroy Avenue, Buffalo, N. Y.; vocation, teacher of piano.

Born in Buffalo, September 25, 1898, daughter of Leo Roy and Magdalen Heckman; home in Buffalo intermittently since birth; general education, High School, 1914, Normal School.

Art education — Stella Niagara Seminary, and studied with Mme. Blaauw.

Experience—Teaching piano; organist and choir director at Blessed Trinity Church; appearances at Chromatic Club, American Artists' Club and Buffalo Athletic Club; pianist in Sacred Heart Academy; broadcast over radio; appearances also at Civic League meetings in Hamburg and Lancaster.

Organizations—Chromatic Club, American Artists' Club and Sacred Heart Academy Orchestra.

RUBY, BENJAMIN FREDERICK

LITERATURE—SHORT STORIES

Home, 152 Wallace Avenue, Buffalo, N. Y.; vocation, insurance engineer.

Born in Oconomowoc, Wis., December 2, 1892, son of Frederick Henry Ruby and Caroline Skidmore; home in Buffalo since 1894; married to Mignonne Read Earle of Buffalo, N. Y., September 12, 1922; general education, Buffalo public schools, Masten Park High School, 1911; University of Buffalo, 1911-14.

Experience—Various short stories published in popular magazines; associate editor, "Buffalo Saturday Night," 1921-23; associate editor "Heacock's" and associate editor, "Buffalo Arts Journal."

Organizations — Associate member, American Chemical Society.

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JOHN RUMMELL
(Beach photo)

CLARA ELIZABETH SACKETT

RUBERY, L. ELAINE

MUSIC—PIANO

Home, 922 Prospect Avenue, Buffalo, N. Y.; vocation, teacher of piano, accompanist.

Born in Philadelphia, Pa., daughter of Edward T. Rubery and Lucy Tidmarsh; home in Buffalo since childhood; general education, Hutchinson High School.

Art education—University of Buffalo, 1926; Mrs. Arthur J. Ardell; Buffalo State Normal School; studied with Mr. Abbott.

Experience—Has been assistant organist at All Saints' Episcopal Church for ten years; accompanist at Hutchinson High School for the Girls' Glee Club and at University of Buffalo for the University Orchestra and Girls' Glee Club; also accompanied the soloists of the University of Buffalo, Men's Glee Club concerts; music editor of "The Bee."

Honors—Honor student in Romance languages.

Organizations—Alpha Gamma Delta, manager of the University of Buffalo Girls' Glee Club; secretary of French Club; secretary of Muse and Masque; member, Cap and Gown; University of Buffalo Women's Club.

RUMMELL, JOHN

PAINTING—LANDSCAPE, PORTRAITS

Home, 68 Greenfield Street, Buffalo; studio, same; vocation, teacher and lecturer on art; landscape and portrait painter.

Born at Springville, N. Y., son of Frank X. Rummell and Eliza Fiesel; lived in Buffalo since childhood; general education, graduated Central High School, Buffalo; Emerson College, Boston, Mass.

Art education—Landscape painting, two years with Lemuel B. C. Josephs, and two years with John F. Carlson; portraiture and the figure, two years with Frank Vincent Du Mond; figure drawing with George B. Bridgeman.

Exhibited for years at the Albright Art Gallery with the Buffalo Society of Artists; at the Art Institute of Chicago; Pennsylvania Academy of the Fine Arts, Philadelphia; Arnot Art Gallery, Elmira, N. Y.; Public Library, Binghamton; Syracuse Museum of Fine Arts, and Memorial Art Gallery, Rochester. Lectured on art at Albright Art Gallery and elsewhere. For several years Mr. Rummell has conducted a school of landscape painting in Buffalo.

For many years, was a dramatic reader and teacher of vocal and pantomimic expression. As a reader, made a specialty of the English classics, having, besides many other things, ten Shakespearean dramas in his repertory. Conducted a school of the speech arts, elocution, oratory, conversation, drama, in Buffalo for seven years—1907-1914.

Honors—Was awarded the Fellowship prize of fifty dollars for painting, "The Heralding of Autumn," exhibited with the Buffalo Society of Artists in 1921; frequent honorable mention of paintings exhibited with the same society.

Member of Buffalo Society of Artists, treasurer and financial secretary for three years, vice-president for one year.

SACKETT, CLARA ELIZABETH

PAINTING—PORTRAITS

Home, summer, Lenox, Mass.; studio, 741 Fifth Avenue, New York City; vocation, portrait painter.

Born in Westfield, N. Y., daughter of Charles Dewey Sackett and Anna Dickson; general education, graduate Westfield High School, studied at Albany Seminary.

Art education—New York Art Students' League, under Cox, Beckwith and Chase; Paris, Colorossi; pupil of Aman Jean and Delecluse and Vitte Academies in Paris.

Portraits exhibited in many cities including Paris Salon.

Honors — Fellowship prize, Buffalo Society of Artists, and honors, Pan American Exposition.

Author of pageant, "The Shining Goddess," and now director under Art Centre of New York, of Lenox Art Centre.

Organizations—Member of Art Students' League, Buffalo Society of Artists, first president of Buffalo

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Guild of Allied Arts, member of Buffalo Historical Society and Art Societies of New York and Boston.

SAFFORD, EDNA MARIE

MUSIC—PIANO

Home, 65 Goulding Avenue, Buffalo; studio, same; vocation, teacher of music.

Born in Warsaw, N. Y., April 13, 1895, daughter of Clarence A. Safford and Hattie Taylor; home in Buffalo since childhood; general education, Public School No. 53.

Art education—Piano, B. S. Forbes; organ, William J. Gomph.

Experience — Teacher of piano, fifteen years; teacher of organ, three years; accompanist and piano recital over WGR; organist, Second United Presbyterian Church for the past twelve years.

Member, Guild of Organists.

SAGE, EUGENIA ELIZABETH

EDUCATION—ENGLISH

Home, 40 Parker Avenue, Buffalo; vocation, head of English department, Lafayette High School.

Born in Lewiston, N. Y., daughter of Franklin S. Sage and Elizabeth Gray; home in Buffalo since 1909; general education, Saginaw High School, University of Michigan, 1908.

Art education—University of Michigan and with Mrs. Burton Fletcher, Buffalo.

Experience—Instructor, Lafayette High School, eighteen years; has given readings and talks before various clubs and organizations and has given "Enoch Arden" with Strauss music, twelve times in Buffalo and New York State.

Organizations—Vice-president of the English Section of New York State Teachers' Association; president of Administrative Women; member, University Women; Town Club; one of the board of directors of the Y. W. C. A., two terms; chairman of the student work of the Y. W. C. A.

SAGE, JEROME H.

PHOTOGRAPHY—LANDSCAPE

Home, 14 Sherwood Street, Buffalo; studio, 25½ West Seneca Street; vocation, photographer.

Born in Lockport, N. Y., son of John and Elizabeth Sage; home in Buffalo since 1906; married to Theresa Faust of Buffalo, N. Y.; general education, public school and high school.

Experience—Portrait work, fifteen years; commercial work, interiors, exteriors and specializing in machinery photography for the past twenty years.

Organization— Member, Photographers' Association.

SAGER, MABLE IDA

EDUCATION—DRAWING

Home, Orchard Park, N. Y.; vocation, art supervisor, Orchard Park High School.

Born in West Seneca, N. Y., October 20, 1899, daughter of John C. Sager and Sarah Rauch; home in East Hamburg since childhood; general education, Orchard Park schools, Buffalo State Normal School.

Art education—Chautauqua, University of Rochester, Fredonia Normal School.

Experience—School teacher, five years; art supervisor, Orchard Park school, two years.

SAHLIN, AXEL EDWARD

TYPOGRAPHY—DECORATION

Home, 416 South Street, East Aurora, N. Y.; studio, South Street, East Aurora; vocation, typographical designer.

Born in Lund, Sweden, October 13, 1887, son of Nils Edward Sahlin and Anna Anderberg; home in East Aurora since 1911; married to Esther Kristerson of Lund, Sweden; two children, Anna-Greta and Axel Edward, Jr.; general education, Lund's Seminary.

Art education—Federal School of Commercial Designing and International Correspondence School.

Experience—Lectured on typography in numerous cities in United States, Toronto, and Lund, Sweden; exhibited typography in United States, Canada, England, France, Holland, Italy, Germany, China, Honolulu, New Zealand, South Africa, Sweden and Denmark; published Sahlin's Typography, Volumes I to V, and "Typographical Expression;" also operates "Sahlin's Private Hand Press;" among some of the special editions designed by Mr. Sahlin were two books for Mr. John Wanamaker, which he presented to Marshal Foch of France and General Diaz of Italy; also, the "Golden Book of Record" for Temple Beth El of Buffalo; was with the Roycrofters, East Aurora, fifteen years; contributed various articles on typography to trade journals.

Honors—Awarded twenty-two prizes including a medal for artistic excellence in typography.

Organizations—Buffalo Club of Printing House Craftsmen; F. & A. M.

SANDEL, GRACE

MUSIC—PIANO

Home, 201 Lockwood Avenue, Buffalo; studio, same; vocation, piano teacher, accompanist.

Born in Buffalo, N. Y., October 25, 1902, daughter of Lewis K. Sandel and Emma Wagner; home in Buffalo since birth; general education, South Park High School, Buffalo State Normal School, 1923.

Art education—Studied with Seth Clark.

Experience—Accompanist for the Guido Chorus, Seth Clark, conductor, 1924; Van Gar Chorus, D. C. Garretson, director, 1925; organist for South Park Unitd Preesbyterian Church, 1919-22; organist and choir director, Cazenovia Baptist Church, 1926-27; broadcast over WGR and WMAK.

SANTUCI, JOHN PAUL

DRAMA—ACTING

Home, 395 Greene Street, Buffalo.

Born in San Buono, Italy, January 26, 1903, son of Louis Santuci and Mary Luise; home in Buffalo since 1910; general education, grammar school, Hutchinson Evening High School.

Art education—Hutchinson Evening High School, in Miss Lichtenstein's and Miss M. Stacy's dramatic classes; instruction also by Gertrude Townsend.

Experience — Various plays in churches and schools, and amateur vaudeville; played with the Hutchinson Evening School Orchestra, three years.

SAUER, GEORGE FREDERICK

MUSIC—VIOLIN

Home, 114 Anderson Place, Buffalo; vocation, violin teacher.

Born in Buffalo, N. Y., September 15, 1853, son of John Sauer and Susan Hohman; home in Buffalo

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ELLA DORYS SCALZO

since birth; married to Louise Otto of Buffalo, N. Y., August 3, 1908; general education, Public School No. 20.

Art education — Studied violin and piano with Arthur Poppenberg; violin with Professor Henry Schadrick, Leipsic, Germany, 1874-1876.

Experience—Played in Gewand Haus Orchestra, Leipsic, Germany; teaching since 1876; played with the Buffalo Symphony Orchestra when first organized by John Lund, 1886; played with the Metropolitan Orchestra, two years, and with the Boston Symphony Orchestra, seventeen years, returning to Buffalo in 1909, giving entire attention to teaching; played in orchestra at grand opera house, Leipsic, under direction of Anton Seidel.

SAVAGE, ANN

EDUCATION—LANGUAGE

Home, 427 Beard Avenue, Buffalo; vocation, Latin instructor, Bennett High School.

Born in Hornell, N. Y., daughter of Timothy Savage and Mary Cregan; home in Buffalo since 1925; general education, Hornell High School; Alfred University, B.A.; one summer session at Cornell University.

Experience — Latin instructor at Little Valley, N. Y., one year; Friendship, six years, and at present Latin instructor at Bennett High School.

Honors—State scholarship and honors in Latin and Greek.

Organizations—New York State Teachers' Association, Buffalo High School Teachers' Association, Alfred Alumni and secretary of Buffalo Division of Alfred Alumni.

SCALZO, ELLA DORYS

DRAMA—MUSIC

Home, 431 Eleventh Street, Niagara Falls, N. Y.; vocation, soprano soloist, actress.

Born in Niagara Falls, N. Y., October 8, 1907, daughter of Angelo A. Scalzo and Fanny Lagomaggiore; home in Niagara Falls since birth; general education, graduate of Niagara Falls High School, 1925.

Art education—Dramatic Club of Niagara Falls High School; studied with Paul Donah; McGarry Players, Fran-Sel Players and Players of Niagara Falls, Inc., and Niagara Falls Arts Club; voice with Frank A. Watkins, Buffalo, and piano with L. E. Schoonmaker.

Experience—Appeared on the stage since seven years of age; played in numerous amateur plays in Niagara Falls, musical comedies, operettas, revues; plays, taking child and adult parts; recitals and concerts, charity entertainments, singing and dancing; broadcast over WGR and WMAK; has taken ingenue lead in numerous plays and musical comedies and played second lead in "The Mikado;" appeared in the following musical comedies: "The Gingham Girl," "Oh! Boy," "Irene," "Cameo Girl," "Marcheta," "Vanity Fair," 'Love and Bridge," "Betty, Be Good," and others, including "Alice Sit-by-the-Fire."

Member, Costume Committee of Dramatic Club, Niagara Falls.

SCHEIDEMANTEL, GEORGE L.

CRAFTSMANSHIP—LEATHER

Home, 363 Oakwood Avenue, East Aurora, N. Y.; studio, Erie County Trust Building, East Aurora; vocation, designer and worker in leather.

Born in Ogle, Pa., February 2, 1888, son of George Scheidemantel and Caroline Boehn; home in Buffalo since 1906; married to Gladys P. Grant of Toronto, October 24, 1908; general education, High School, Pittsburgh, Pa.

Art education—Studied in the Cordova Shop with Frederick Krantz; Chicago Academy of Fine Arts.

Experience—Designing and working in leather, designing the model and coloring the design; opened own studio 1919.

SCHELLING, CORNELIA

EDUCATION—ELOCUTION

Home, 124 Elmer Street, Buffalo; studio, same; vocation, elocution teacher.

Born in Buffalo, N. Y., daughter of Christopher Schelling and Anna Rassell; home in Buffalo since birth; general education, Mt. St. Joseph's Academy.

Experience—Private recitals at Mt. St. Joseph's Academy and at home; appeared in plays at Seven Dolors; various readings in Buffalo.

Member, Volday Players.

SCHER, LOUIS H.

PAINTING—ILLUSTRATION

Home, 1442 Jefferson Avenue, Buffalo; studio, same; vocation, glass name plates, signs and novelties.

Born in Rochester, N. Y., June 30, 1898, son of Philip Scher and Mollie Uchevitz; home in Buffalo since 1920; general education, Toronto High School.

Art education—Art Students' League, New York City, two years; Meyer Both Company, Chicago, Ill., one year, lithography school.

Experience—Picture exhibited, May, 1920, crisp-antique, Venus of Milo; engaged in making glass signs and name plates, glass novelties, silver and black pictures, black and silver mirrors; fashion sketching, etc.

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SCHERM, EARLE N.

PAINTING—ILLUSTRATION

Home, 140 Harvard Place, Buffalo; studio, same; vocation, banking.

Born in Buffalo, N. Y., 1899, son of Peter J. Scherm and Emma Fries; home in Buffalo since birth; general education, Buffalo schools.

Art education—Buffalo School of Fine Arts, Florence J. Bach.

Experience—Exhibited with the Thumb Box and Buffalo Society of Artists' exhibitions, 1923-4-5-6; House Beautiful exhibit, Boston, 1925.

Member, Buffalo Society of Artists.

SCHILLING, SIBYLLA

MUSIC—DRAMA

Home 368½ Linwood Avenue, Buffalo; vocation, teacher.

Born in Wilmington, Del., August 27, 1896, daughter of Joseph Schilling and Katherine Schumacher; home in Buffalo since 1920; general education, graduate Philadelphia High School, 1912, Philadelphia Normal School.

Art education—Surette Summer School of Music, Concord, N. H., 1922, 1923, and Sarah Hawks Sterling, Shakespeare Dramatic Club, Philadelphia, Pa.

Experience—Played with The Shakespeare Club of Philadelphia; Montclair, N. J., Dramatic Club; Community Players, Montclair, N. J.; Unity Club, Buffalo; played lead in "The Climax" with Buffalo Players, 1926; played in Indian pageant at Lake Placid Club; member of Lafayette Church Choir; director of Junior Chorus at the Elmwood School, Buffalo at present; educational experience, member of faculty of Kimberley School, Montclair, N. J., and of Elmwood School, Buffalo; on council of Camp Tahoma, N. H.; director of girls' club, Lake Placid Club, 1924-25-25-27; director of music, Westminster week-day school of religion.

Honors—Honor girl, Philadelphia High School, 1912.

Organizations—President of section, Philadelphia Normal School, 1914.

SCHLAGETER, GEORGE

MUSIC—VIOLIN

Home, 76 East Ellicott Street, Buffalo; studio, same; vocation, teacher of violin and mandolin.

Born in Buffalo, N. Y., son of I. J. Schlageter and Barbara Knauf; home in Buffalo since birth; general education, St. Mary's School, Buffalo.

Art education—Studied violin with Adam Federlein.

Experience—Darion String Quartette concerts; played at American Artists' Club, Masten Park High School and various concerts in Buffalo.

Organizations—American Artists' Club and Music Study Club.

SCHLEGEL, CLARA H.

PAINTING—MINERAL

Home, 844 East Main Street, East Aurora, N. Y.; studio, same; vocation, china painting, painting on leather.

Born in Buffalo, N. Y., daughter of Charles H. Schlegel and Hermine F. Weisser; home in Buffalo and East Aurora since childhood; general education, Buffalo public schools.

HENRIETTA E. SCHMANDT
(Beach photo)

Art education—Buffalo School of Fine Arts; studied with Mrs. C. C. Filkins and Mrs. L. Vance Phillips, New York; Mrs. Frackleton, Milwaukee; Alfred University; New York School of Ceramics, Hornell.

Experience—Teacher of mineral painting; exhibited at Mineral Painters' exhibit, 1924-1925; Hamburg Erie County Fair, several years, and Guild of Allied Arts exhibitions; also exhibited bookbindings at Chautauqua.

Honors—Received prizes for tooled leather, painted china, book binding and lamp-shade work at Hamburg Erie County Fair.

Member, Buffalo Society of Mineral painters.

SCHLENKER, CLARA

MUSIC—PIANO

Home, 285 Huntington Avenue, Buffalo; studio, same; vocation, teacher of piano.

Born in Batavia, N. Y., daughter of Jacob Schlenker and Caroline Kirchgraber; home in Buffalo since 1903; general education, public school and high school, Batavia.

Art education—Studied piano with Mrs. McLeod; Ernest Hutcheson, New York City.

Organizations—Buffalo Players Club, Chromatic Club, and Choral Club.

SCHMANDT, HENRIETTA E.

ARCHITECTURE—PAINTING

Home, 174 North Parade Avenue, Buffalo; studio, 250 Delaware Avenue; vocation, architectural designer and perspective artist.

Born in Buffalo, daughter of Jacob Schmandt and Louise Kaiser; home in Buffalo intermittently since

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birth; general education, public schools, Buffalo, and Technical High School.

Art education—Four years Beaux Arts work under direction of Frank A. Spangenberg as patron, painting under Otto Schneider, John Rummell and Alexander Levy; attended Philadelphia Academy, summer course, at Chester Springs, Penn.

Experience—Five years' architectural drafting and designing with Frank A. Spangenberg, architect; exhibited, Buffalo Society of Artists' Annual Exhibition, at Albright Art Gallery, Beaux Arts Problems exhibited at New York City.

Member Buffalo Society of Artists; Salome Chapter, O. E. S.

SCHMIDT, MINNA CLARA

MUSIC—PIANO

Home, 83 Fisher Avenue, Buffalo; studio, same; vocation, piano teacher.

Born in Muscatine, Ia., November 1, 1899, daughter of Rev. Richard August Schmidt and Minna B. Stollman; home in Buffalo since 1913; general education, Muscatine, Ia.; Pittsburgh, Pa., and Buffalo public schools.

Art education—Studied with Miss M. Schmertz, Pittsburgh; Arthur F. Jury, William J. Gomph, and Mary M. Howard, Buffalo.

Experience—Various appearances in connection with evangelistic services; broadcasts regularly as one of the Gospel Melodists, WGR in two piano recitals; teaching since 1918.

SCHMIDT, WILLIAM A.

PAINTING—ILLUSTRATION

Home, 165 Johnson Street, Buffalo; studio, 73 West Eagle Street; vocation, commercial artist.

Born in Buffalo, N. Y., October 27, 1909; home in Buffalo since birth; general education, grammar school, one year high school.

Art education—Buffalo School of Fine Arts, two years, instructors, Urquhart Wilcox and Florence Julia Bach; Federal School of Commercial Designing, J. Almans.

Experience—Three years in commercial art studio.

SCHMILL, KARL G.

ARCHITECTURE

Home, 47 East Utica Street, Buffalo; studio, 1338 Prudential Building; vocation, architect.

Born in Buffalo, N. Y., February 19, 1886, son of Carl Schmill and Rosina Goergen; home in Buffalo since birth; general education, Masten Park, University of Pennsylvania.

Art education—University of Pennsylvania, four years of water-color, pen-and-ink, charcoal and life.

Experience—Designed Church and School of the Assumption; two elementary schools in Lockport; Church, Convent and Rectory of the Sacred Heart, Buffalo; St. Gerard's Church; St. Francis College, Lake Shore; various business buildings.

Organizations — American Institute of Architects, vice-president of Buffalo Chapter; University Club; Tuscarora Club, Lockport.

SCHNEIDER, GEORGE A.

MUSIC—PIANO

Home, 938 Humboldt Parkway, Buffalo; studio, same; vocation, piano teacher.

Born in Buffalo, N. Y., November 7, 1879, son of Alphonse Schneider and Mary Pils; home in Buffalo since birth; general education, Public School No. 31.

Art education—Studied piano with William Manerman, Professor Robert Fetzer.

SCHOENFELD, HENRIETTA

MUSIC—VOICE

Home, 82 Flohr Avenue, Buffalo; vocation, secretary.

Born in Buffalo, N. Y., January 29, 1899, daughter of Gustave Schoenfeld and Christine Richter; home in Buffalo since birth.

Art education—Studied voice with Frank A. Watkins, Buffalo.

Experience—Solo work with choirs, concerts and entertainments.

SCHULER, FLORENCE LOUISE

MUSIC—PIANO

Home, 45 Kilhoffer Street, Buffalo; studio, same; vocation, teacher of piano.

Born in Buffalo, N. Y., December 18, 1902, daughter of Charles Schuler and Bertha Klingelhoffer; home in Buffalo since birth; general education, Public School No. 58; Masten Park High School, one year; three years Hutchinson night school.

Art education—Studied piano with Mrs. DeGau; Mrs. Flora Huie-Locke's Teachers' Course two years, and piano with Mrs. Huie-Locke, one year; melody, harmony and theory, Hutchinson night school, three years.

Experience—Piano instructor; annual recital at the Jerusalem Reform Church.

Organizations—Rebecca Lodge.

SCHULTZ, HERMAN EDWARD

MUSIC—DIRECTOR

Home, 56 Rodney Avenue, Buffalo; studio, same; vocation, teacher of theory of music.

Born in Buffalo, N. Y., November 23, 1880, son of Ernest Gustav Ludwig Schultz and Wilhelmina Langley; home in Buffalo since birth; married to Carol Austin Fairman of Rochester, N. Y.; general education, Buffalo public school; Bryant & Stratton's Business College.

Art education—New York Musical Institute, New York City; Henry Leffler in theory and orchestration; Richard Fricke, private, 'cello; Albert Mehnert, organ.

Experience—Musical director at Shea's Court Street Theatre since 1911; Buffalo Municipal Symphony Orchestra, concert tours; guest conductor for Publix Theatres Corporation; orchestra directed by him broadcasts nightly from WMAK.

Organizations—Musicians' Protective Association; Buffalo Orpheus; conductor of chanters, Ismailia Temple, A. A. O. N. M. S.; Composers' and Authors' Society of America.

Mr. Schultz' father was musical director at Gewandhaus (royal theatre), Bonn, Germany; brought to America by Paris Grand Opera Company.

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SCHULTZ, MINNIE C.

MUSIC—PIANO

Home, 309 East Ferry Street, Buffalo; studio, same; vocation, piano instructor, organist and concert pianist.

Born in Buffalo, N. Y., March 1, 1891, daughter of Frank W. Schultz and Emily Lerch; home in Buffalo since birth; general education, Public School No. 40.

Art education—Studied with Mrs. F. Bumpus, 1898-1903; Dr. Herman Schorcht, 1905-07; Mr. Charles Armand Cornelle, 1908-1913; Dr. Carl Winning, 1913-1924.

Experience—Two recitals at Twentieth Century Club, 1909 and 1911; soloist for Buffalo Sængerbund in Elmwood Music Hall, 1914; accompanist for singers and violinists various times, 1909-1926; organist, Sentinel Methodist Church, directing choir and cantatas, 1919-25; organist and choir director, Bethany Evangelical Church at present.

SCHWARTZ, EMANUEL JEROME

ARCHITECTURE—LANDSCAPE

Home, 323 Grant Street, Buffalo; studio, 608 Mutual Life Building; vocation, landscape architect.

Born in Hull, England, son of David Schwartz and Fannie Kebel; home in Buffalo since 1904; general education, Lafayette High School, 1913; Syracuse University, 1921.

Art education—College of Forestry at Syracuse University.

Experience—Landscape architect associated with Eric J. Reeves, Buffalo.

Organizations—Montefiore Club, Phi Epsilon Pi.

SCHWARTZ, JACOB W.

MUSIC—PIANO

Home, 505 Masten Street, Buffalo; studio, same; vocation, piano instructor.

Born in Buffalo, N. Y., January 10, 1871, son of Jacob Schwartz and Catherine Mesel; home in Buffalo since birth; married to Bertha Duerr of Buffalo, December 5, 1893; general education, grammar school.

Art education—Eugene Fiscus, 1881; Professor Baum, 1882.

Experience—Has played with various bands and orchestras.

Organizations—Mystic Circle 520, Odd Fellows; Tyrian Lodge 925, F. & A. M.

SCHWEIGERT, GLADYS RUTH

MUSIC—PIANO

Home, 300 Stockbridge Avenue, Buffalo; studio, same; vocation, teacher.

Born in Buffalo, N. Y., January 28, 1904, daughter of Emil Schweigert and Ida Shutrum; home in Buffalo since birth; general education, Public School No. 53, Hutchinson High School, 1922; one year, Buffalo State Normal School.

Art education—Studied with Mrs. Frank Davidson, one year; Katherine Schaff, one year, and with Mrs. Leona Koepf, five years.

Experience—Teaching, five years; various readings at lodges and churches.

CALOGERO SCIBETTA

SCIBETTA, CALOGERO SALVATORE

PAINTING—ILLUSTRATION

Home, 211 Tacoma Avenue, Buffalo; studio, 73 West Eagle Street; vocation, commercial artist.

Born in Montedoro, Sicily, December 8, 1898, son of Salvatore Scibetta and Carmela Scime; home in Buffalo since 1903; general education, School No. 2.

Art education—Buffalo School of Fine Arts, with Florence J. Bach and Urquhart Wilcox; landscape with Otto H. Schneider; Art Students' League, New York, instructors, Frand V. DuMond, George Bridgeman, William L. Dodge, Joseph Pennell, Charles Lock, Edward Penfield, and Walter Briggs; Cooper Union, New York, studied commercial design with J. Ihrlick.

Experience—Exhibited with the Buffalo Society of Artists' annual and Thumb-Box exhibitions; The Arts Club of Buffalo exhibitions; a one-man show at the Buffalo School of Fine Arts and at The Arts Club of Buffalo; Salon of Independent Artists; Tiffany exhibition at the Art Center, New York; the Anderson Gallery, The Art Students' League, and Cooper Union in New York; the Tiffany Foundation at Oyster Bay; held a composition class at the Buffalo School of Fine Arts and private classes; took part in the "Travelers," one-act play given by The Buffalo Arts Club; eight years' experience as a commercial artist in all branches.

Honors—Tiffany Foundation Fellowship Prize, 1924; honorable mention of the Buffalo Society of Artists, 1926; scholarship of the Art Students' League of New York, 1923; scholarship and honorable mentions, Buffalo School of Fine Arts; Cary cash prize; second prize of Buffalo Arts Club's annual exhibition; partner of the Buffalo Advertising Artists; assistant instructor to Otto H. Schneider in a class in landscape, 1921 to 1923.

Organizations—Executive of the Painting Division of the Arts Club of Buffalo for 1926; in the Students' Council, Buffalo School of Fine Arts, 1922; member, Buffalo Society of Artists, Guild of Allied Arts, Tiffany Foundation, and Art Students' League of New York.

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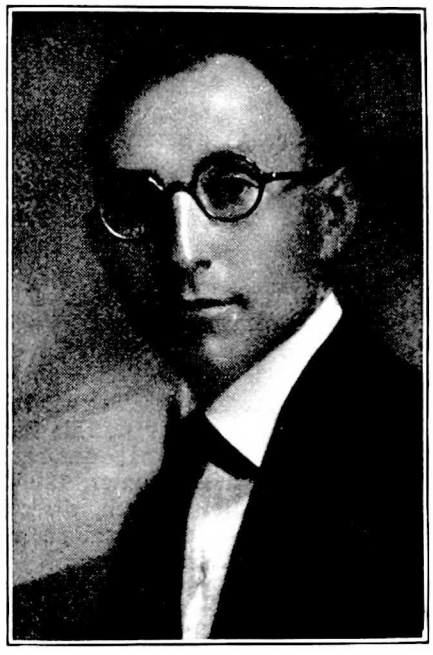
C. THEODORE SEVIN
(Nussbaumer photo)



RICHARD SEIBOLD

SCHWEGLER, MRS. ROBERT, JR.

MUSIC—PIANO

Home, 31 Connelly Avenue, Buffalo; studio, 177 Laurel Street; vocation, teacher of piano and harmony.

Born in Buffalo, N. Y., daughter of Eugene McCormick and Harriet Kenyon; home in Buffalo since birth; married to Robert Schwegler of Buffalo, June 10, 1925; general education, graduate of Mount St. Joseph's Academy.

Art education—Studied with Clara Schwarb for the past fifteen years, specializing in theory and pedagogy.

Experience—Broadcast from local stations on various occasions; has taught piano and harmony for the past four years at Memorial Chapel Social Center; accompanist at various recitals.

Organizations—Chromatic Club, Buffalo Players, and Buffalo Symphony Society.

SEIBOLD, RICHARD

MUSIC—VOICE

Home, 138 Frontenac Avenue, Buffalo; vocation, head of music department, Bennett High School.

Born in Buffalo, N. Y., December 28, 1892, son of John Seibold and Elizabeth Pfleger; home in Buffalo intermittently since birth; married to Grace Catherine Siverson of Buffalo, 1921; general education, Masten Park High School, 1921; studied at New York University, University of Oklahoma, and University of Buffalo.

Art education—Studied violin, clarinet, trumpet, trombone; violin since 1902, others during the past seven years; voice, fourteen years with Henry Dunman, Buffalo, and Oscar Seigle, New York; orchestral instruments, Dr. Albert G. Mitchell, Boston; general conducting, orchestral and choral, George E. Wedge and J. Warren Erb, New York City; John Lund, Buffalo, choir training.

Experience—Teacher of voice, University of Oklahoma, 1921-22; assistant county music supervisor, Medina County, Ohio, 1922-23; Cincinnati Conservatory of Music, teacher of public school music, summers of 1922 and 1923; supervisor of music in vocational schools, Buffalo, 1923-24-25; teacher of public school music, summer of 1922, New York University; soloist with University of Oklahoma Orchestra, annual tour of 1922; played the part of "Ko-Ko," Buffalo Players production, "Mikado," 1926; director of choir, Parkside Lutheran Church, Buffalo, 1918-21, and 1923 to the present time; director of choir, St. John's Episcopal Church, Norman, Oklahoma, 1921-22; teacher of music, Park School, 1925 to present.

Organizations—Member, National Conference of Music Supervisors; member, New York State Teachers' Association; member and soloist, Modestia Lodge 340, F. & A. M.; member, Buffalo Schoolmasters' Association, and High School Teachers' Association of Buffalo.

SEVIN, C. THEODORE

PAINTING—RESTORATION

Home, 785 Ashland Avenue, Buffalo; studio, 744 Main Street; vocation, art dealer.

Born in Erie, Pa., 1854, son of Jacob T. Sevin and Elizabeth Albrecht; home in Buffalo since 1897; married to Emilie Liebel of Erie, Pa., October 19, 1881; three children, Theodora W., Emil C., and Irene W.; general education, public schools and high school, Erie, Pa.

At education—Personal study and observation; attended various art exhibitions held at the Metropolitan Museum, Academy of Design, Art Students' League, New York City, from 1876-1908; received instruction from Henri, New York, on painting restoration.

SERNOFFSKY, BELLE

(MRS. JACOB GITELMAN)

MUSIC—PIANO

Home, 80 St. James Place, Buffalo and 82 Harvard Street, Rochester, N. Y.; vocation, concert pianist and instructor.

Born in Buffalo, N. Y., December 29, 1903, daughter of Bernard Sernoffsky and Rosa Weissfeld;

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home in Buffalo intermittently since birth; married to Jacob Gitelman of Rochester, December 29, 1925; general education, Hutchinson High School.

Art education — Graduate, Eastman School of Music; studied with Dr. Yorke Trotter, 1921-23; Pierre Angieras, 1921-23; Frederick Lamond, 1923-24; Max Lamdon, 1924-26.

Experience—Rochester, Kilbourn Hall, 1921-26; Twentieth Century Club, 1922; various private musicales.

Honors—Graduate of Eastman School of Music in two years; won two scholarships at Eastman School.

Member of the Tuesday Musical Club of Rochester.

SEVERANCE, FRANK HAYWARD

HISTORICAL DATA—ADMINISTRATION

Home, 150 Jewett Parkway, Buffalo; office, Historical Building; vocation, secretary and treasurer of Buffalo Historical Society.

Born in Manchester, Mass., November 28, 1856, son of Lucius Warren Severance and Lucretia Maria Hayward; home in Buffalo since 1881; married to Lena Lillian Hill of Isle La Motte, Vt., August 19, 1885; three children, Hayward Merriam, Mildred and Edith Lillian; general education, schools of Southern Wisconsin.

Art education—Cornell University, 1879; received honorary degree, L.H.D., from University of Vermont, 1911, and LL.D. from University of Toronto, 1920, for service in historical research work.

Experience—Reporter and city editor of Gazette, Erie, Pa., 1879-80; reporter, Buffalo Express, 1881; managing editor, Illustrated Express, 1886-1902; editor and writer of historical publications since 1902.

Organizations—Secretary and treasurer Buffalo Historical Society; honorary member of many local historical societies; member, Zeta Psi fraternity; an adoptive member of the Iroquois Seneca Nation, Indian name, Da-deh-o-gwat-hoh; appointed by the Board of Regents to membership in the New York State Fine Arts Commission; member of the Board of Trustees of the New York State Historical Association, serving a two-year term as president, 1923-25; member of the Council, American Association of Museums.

Mr. Severance's historical writings include, "Old Trails on the Niagara Frontier," two editions, 1899-1903; "The Story of Joncaire," 1906; "Studies of the Niagara Frontier," 1911; "Picture Book of Earlier Buffalo," 1912; "Peace Episodes on the Niagara," 1915; "An Old Frontier of France," two volumes, 1917; also editor of volumes 4 to 28 of the publications of the Buffalo Historical Society; contributor to the American Library Associations' Annotated Bibliography of American History, 1901, Historical Review and numerous other publications.

SHARP, HELEN G.

CRAFTSMANSHIP

Home, 81 Linwood Avenue, Buffalo.

Born in Buffalo, N. Y.; home in Buffalo since 1911; married to Dr. Edward A. Sharp of Buffalo, N. Y., May 28, 1900; one daughter, Eleanor Elizabeth; general education, private and public schools.

Art education—Studied leather work with Ella DeNeergard; bookbinding with Ethel Taunton, and pottery and applied art with Miss William, in New York City; studied weaving with Mrs. Ernberg, Berea, Ky.; stained glass work with Cowles Sisters, New York City; traveled in Europe for a year and a half during 1910 and 1911.

Organizations—Treasurer, Guild of Allied Arts.

DR. AUGUSTUS HUNT SHEARER
(Beach photo)

SHEARER, AUGUSTUS HUNT

LITERATURE—LIBRARIAN

Home, 297 Linwood Avenue, Buffalo; vocation, librarian, Grosvenor Library.

Born in Philadelphia, Pa., February 21, 1878, son of Isaac Davis Shearer and Sarah Williamson Hunt; married to Inez Ardelle Rogers of Dafoe, Mich., December 4, 1915; general education, Rutgers College, A.B., 1899, A.M., 1902; Harvard University, 1900, A.M., 1901; Ph.D., 1903.

Experience—Teacher of history, Trinity College, 1904-06; Dartmouth College, 1906-09; Hamilton College, 1909-12; Northwestern University, 1916-17; librarian at Newberry Library, Chicago, 1912-17; librarian, Grosvenor Library, 1917-27; lecturer on history, 1918, director of library science course, University of Buffalo, 1920; director, Buffalo Society of Natural Sciences; president, New York Library Association, 1922-23.

Organizations—Buffalo Symphony Society, trustee; American Institute of Graphic Arts, American Library Association, Bibliographical Society of America, American Historical Association, Delta Upsilon, Phi Beta Kappa, University Club, Rotary Club, associate editor, Rutgers Alumni Quarterly.

SHEPARD, FREDERICK JOB

LITERATURE—LIBRARIAN

Home, The Buckingham, 87 Mariner Street, Buffalo; vocation, retired librarian.

Born in Essex, Conn., January 23, 1850, son of Dr. Frederick W. Shepard and Maria Theresa Green; home in Buffalo since 1880; married to Ellie J. Sumner of Worcester, Mass., November 10, 1881;

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GRACE EVELYN SHERWOOD
(Beach photo)

WILFRED H. SHERK
(Beach photo)

general education, Hartford High School, 1869; Yale University, A.B., 1873.

Experience—Connected before library days with Worcester Press, Indianapolis Sentinel, Hartford Courant, New York World, and seventeen years with the Buffalo Courier.

Organizations — University Club of Buffalo; Thursday Club; Buffalo Historical Society; for some years chairman of University Club Committee on Literature and Art; past-president, Westminster Club; class secretary of Yale '73 since 1879.

SHERK, WILFRED H.

EDUCATION—MATHEMATICS

Home, 367 West Delavan Avenue, Buffalo; vocation, professor of mathematics, University of Buffalo.

Born in Bertie, Ont., November 6, 1873, son of Levi Sherk and Mary Hobson; home in Buffalo since 1879; married to Bertha C. Doane of Oberlin, O., 1899; two children, Wilfred D. and Miriam A.; general education, Oberlin College, 1899; University of Chicago, 1905.

Experience — Taught at Oberlin, five years; Akron Municipal University, one year; Lafayette High School, Buffalo, thirteen years, and at University of Buffalo since 1913.

SHERWOOD, GRACE EVELYN

PAINTING—BATIK

Home, 626 Breckenridge Avenue, Buffalo; studio, same; vocation, librarian.

Born in Buffalo, January 18, 1900, daughter of Sydney G. Sherwood and M. Frances Holland; home in Buffalo since birth; general education, high school, 1918; part of the library science course at Buffalo University.

Art education—Buffalo School of Fine Arts.

Exhibited Buffalo Society of Artists "Jadwiga," "Along the Path"; several under the title of "Sketch," "The Road to the Red Barn," "Fall in the Foot Hills."

Appeared in Thumb Box Players productions of "Somebody-Nothing," "Knave of Hearts," and in the Lafayette Play Producers' production of "The Minuet" and "The Charm School"; back stage management with the Buffalo Players' productions of "Michael Angelo's Choice," "Ile," "Behind the Beyond," "Lost Silk Hat," "Tents of the Arabs," "Queen's Enemies," "The Torchbearers," "Outward Bound," and "Adam and Eva."

Honors — High School Scholarship to Buffalo School of Fine Arts.

Organizations — President Thumb Box Players, 1922-23; member Board of Directors Lafayette Play Producers, member Buffalo Society of Artists and New York Library Association.

SILL, ELLA WERNER

DRAMA—PLAYWRIGHT

Home, 610 Ashland Avenue, Buffalo.

Born in Buffalo, N. Y., December 24, 1886, daughter of Paul Werner and Melanie Graves; home in Buffalo since birth; married to Seymour E. Sill of Buffalo, N. Y., April 22, 1906; two children, Eleanor E. and Allan E.; general education, Buffalo Public School No. 36, St. Margaret's Private School.

Experience—Wrote two plays, "A Flapper Fantasy," produced December 12, 1923; "Cinderella de Luxe," March 25-26, 1926,—both directed by Mabel M. Stacy, Hutchinson High School, and produced by Two-in-One Players.

Member of Buffalo Players.

SIME, DAVID JAMES

PHOTOGRAPHY

Home, 596 Crescent Avenue, Buffalo; studio, 2297 Main Street; vocation, photographer.

Born in Buffalo, N. Y., June 28, 1884; son of James Sime and Annie T. Carroll; home in Buffalo since birth; married to Harriet M. Harm of Buffalo, November 6, 1912; one son, David William; general education, public school and business college.

Experience — Photographer for twenty years; does aeroplane photography.

Organizations—Elks, Foresters, and Mercer Club.

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SHUTTLEWORTH, CLAIRE

PAINTING—LANDSCAPE, MINIATURES

Home, 370 Elmwood Avenue, Buffalo; studio, same; summer studio, "Minglestreams," Chippewa, Ont.; vocation, painting.

Born in Buffalo, N. Y., daughter of Henry J. Shuttleworth and Laura Wheeler; home in Buffalo since birth; general education, Mrs. Richard Williams' School, St. Agnes School, Albany, N. Y.

Art education—Buffalo Art Students' League, George Bridgeman, instructor; Academie Vitti, Paris, Luc Olivier Merson, Raphael Collin and Paul Leroy, instructors; landscape in France and Italy with Frank Vincent DuMond.

Experience — Exhibited, London, Paris, Rome, Buffalo Society of Artists, New York Water Color Club, Society of American Artists, American Society of Miniature Painters, Pennsylvania Society of Miniature Painters, Pennsylvania Academy of Fine Arts, St. Louis Exposition, Pan-American Exposition, San Francisco Exposition, etc., besides a group of Niagara paintings in various art museums.

Honors—Fellowship prize, Buffalo Society of Artists.

Painting of "Horseshoe Falls from Table Rock," purchased by Arnot Art Gallery, Elmira, N. Y.; "Flags a-Flying," purchased by Buffalo Historical Society.

Organizations—Buffalo Society of Artists, on jury of selection, various times; out-of-town member Extension Committee for 1926-27, of the National Association of Women Painters and Sculptors, New York; delegate to New York State Federation of Women's Clubs; Rockport Art Association; ex-member, Women's International Art Club of London, England; Buffalo Guild of Allied Arts, president, 1926-27; Arts Club of Buffalo; American Federation of Arts, and artist-member of Zonta Club.

SILVERMAN, EDITH

MUSIC—PIANO

Home, 15 Manchester Place, Buffalo; studio, Jewish Community Building; vocation, piano teacher.

Born in Buffalo, N. Y., March 27, 1901, daughter of Max Silverman and Anna Friedland; home in Buffalo since birth; general education, University of Buffalo, 1924, LL.B.

Art education—Studied with George Lowry, 1908-15; with Arnold Cornelissen, 1916-20; Mme. Blaauw, 1920-23; Dr. T. J. Raczynski, 1924-25; harmony with Mary Howard.

Experience—Teaching at the Jewish Community Building and privately; private recitals, broadcast WGR.

SIMPSON, LOUIS WRIGHT

LITERATURE

Home, 147 North Street, Buffalo; vocation, lawyer and realtor.

Born in Saginaw, Mich., son of L. W. Simpson and Martha Wright; home in Buffalo since 1884; general education, Michigan Military Academy, University of Buffalo, Cornell University, 1896.

Art education—Studied drawing with Professor Van Cleef, Cornell University.

Experience — Papers and addresses on literary subjects before Literary Clinic and various literary societies; author of "A Summer in France," "Theodore Roosevelt, Man of Letters," and various short poems.

CLAIRE SHUTTLEWORTH
(Beach photo)

Organizations — Past-president of Sons of the Revolution and of the Cornell Club, Buffalo; member, University Club, Alumni Club, Buffalo Athletic Club, Cornell Club of New York, Rotary Club, Buffalo Society of Artists, formerly member of council and treasurer, 1899-1906; Bibliophile Club of Boston and Authors' Club of London, Eng.

SINE, EDWARD WARREN

LITERATURE—ENGLISH

Home, 79 West Hazeltine Avenue, Kenmore, N. Y.; vocation, teacher of English, University of Buffalo.

Born in Philadelphia, Pa., January 16, 1893, son of William L. Sine and Effie C. Gernand; home in Buffalo since 1919; married to Pauline Fear of Holland Patent, N. Y., March 11, 1919; general education, Connecticut Wesleyan University, 1915, B.A.; graduate work at University of Pennsylvania.

Experience—Assistant professor, Department of English, University of Buffalo.

Honors—Phi Beta Kappa.

Organizations—Delta Upsilon.

SINGER, BERNICE

MUSIC—VIOLIN

Home, 653 Linwood Avenue, Buffalo; vocation, concert violinist.

Born in Buffalo, N. Y., October 15, 1910, daughter of Julius Singer and Elizabeth Lowenthal; home in Buffalo since birth; general education, Lafayette High School, 1927.

Art education—Studied violin with Julius Singer, her father, and with Charles Schilsky, England.

Experience—With Singer Sisters, Loew's State Theatre, 1924; soloist with Junior Symphony Orchestra at Elmwood Music Hall and Shea's Hippodrome.

Honors—Awarded Schilsky scholarship by Musical Institute of Buffalo, 1920.

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SINGER, JULIUS

MUSIC—VIOLIN

Home, 653 Linwood Avenue, Buffalo; studio, same; vocation, violin teacher.

Born in Riga, Russia, June 1, 1876, son of Rabbi H. Singer and Ida Bronze; home in Buffalo since 1891; married to Elizabeth Lowenthal of Buffalo, July 5, 1908; two children, Romola and Bernice; general education, grammar schools abroad.

Art education—Russian masters in Russia; Berlin, the Stern Conservatory, Gustave Hollaender, 1904-05; National Conservatory, New York, course with Sevcik.

Experience — Cincinnati Symphony Orchestra; teacher of violin for many years, including among his pupils many professional musicians.

SINGER, ROMOLA

MUSIC—PIANO

Home, 653 Linwood Avenue, Buffalo; vocation, concert pianist.

Born in Buffalo, N. Y., May 20, 1909, daughter of Julius Singer and Elizabeth Lowenthal; home in Buffalo since birth; general education, Lafayette high School, honor roll, 1925.

Art education—Studied with Mme. Blaauw, Kurt Paur, Arnold Cornelissen and Mrs. McLeod; now attending Institute of Musical Arts, New York.

Experience—Appeared at Shea's Hippodrome and Loew's State Theatre with the Singer Sisters.

Honors—Received scholarship at Eastman School of Music Rochester; awarded Juilliard Musical Foundation scholarship.

SIPPRELL, CLARA E.

PHOTOGRAPHY—PORTRAIT, PICTORIAL

Home, 70 Morningside Drive, New York City; studio, same; vocation, photographer.

Born at Tillsonberg, Ontario, November 1, 1885; daughter of Francis J. Sipprell, and Frances E. Crabb. Lived in Buffalo, 1895—1914. General education, public schools.

Experience—Ten years in professional photographic studio; pictures exhibited first in Buffalo Camera Club, 1912—1914, all important International Salons of Europe and America. One-man shows in New York, Washington, Springfield, San Francisco, etc.

Honors—Prizes in Buffalo Camera Club, gold medal in still life; silver medal in landscape in International Photo-Arts-Crafts Exhibit in New York City, 1923. Honorable mention, prizes in various exhibitions and competitions.

Member of Pictorial Photographers of America, Royal Photographers Society of Great Britain.

Special magazine articles: "The American Magazine of Art," August, 1925; "The American Girl," June, 1926; "The Mentor," August, 1926; "Revue du Vrai et du Beau," Paris, March, 1926. Syndicate story appeared in many papers over America. Miss Sipprell's pictures frequently appear in leading American magazines. Her work is as well known in Europe as in America. When she traveled abroad in 1924, she gave a number of exhibitions in large cities, Constantinople, Florence, etc.

The Jugo-Slav government became especially interested in her work and the fact that she was interested in taking pictures of that country and gave her all possible assistance.

In 1926 she returned to that country to complete a series of Jugo-Slavian pictures which were appearing in various American magazines during 1926.

SIPPRELL, FRANCIS J.

PHOTOGRAPHY

Home, 303 West Delavan Avenue, Buffalo; studio, 487 Delaware Avenue; vocation, photographer.

Born in Tilsonburg, Ont., May 26, 1878, son of Francis J. Sipprell and Frances Elizabeth Crabb; home in Buffalo since 1895; married to Lucy Allen of Buffalo, N. Y., August 6, 1916; two children, Allen Francis and Paul Joslyn; general education, public schools of Canada.

Art education—In E. F. Hall's studio, four years.

Experience—Own studio since 1902; exhibited in salons throughout United States and abroad.

Honors—Salon honors at three national conventions of photographers; medal from Camera Interchange Club of America, 1923; two prizes and honorable mention from Buffalo Camera Club.

Organizations — Buffalo Society of Artists, Greater Buffalo Advertising Club, Kiwanis Club, Photographers' Association of America, Buffalo Camera Club.

SKEATS, MME. DAVIES

MUSIC—PIANO

Home, 231 Lafayette Avenue, Buffalo; studio, same; vocation, teacher of piano, concert pianist.

Born in Blaina-Mons, Wales, April 30, 1898, daughter of Iwor Davies and Mary Lewis; home in Buffalo since 1924; married to Clifford Skeats of Whitchurch, Cardiff, Wales, August 14, 1922; one daughter, Mavis; general education, secondary school and high school in Wales.

Art education—Diploma from Royal Academy of Music, London, England.

Accompanist on concert tours with Welsh singers; taught for eight years; broadcasts from WGR.

Honors—Gold medal from the Incorporated London Academy of Music.

SMART, JACK

DRAMA—ACTING

Home, 415 Elmwood Avenue, Buffalo; vocation, actor.

Born in Philadelphia, Pa., 1902, son of Frank L. Smart and May Moses; home in Buffalo since 1918; general education, Lafayette High School.

Experience — Appeared in "Pinafore," Buffalo Players' production; "Heading South," a vaudeville sketch played in and around New York City; with First National, Famous-Lasky Players, and in Inspiration Cosmopolitan production with Robert Kane, the McFaddens, and C. C. Burr.

SMITH, AMY CULVER

DRAWING—DESIGN

Home, 240 Anderson Place, Buffalo; vocation, art instructor, Bennett High School.

Born in Fort Edward, N. Y., daughter of William Clayton Smith and Lillian S. Culver; home in Buffalo since 1921; general education, high schools at Fair Haven and Rutland, Vt.

Art education—Pratt Institute, New York University; three seasons, Berkshire Summer School;

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PEARL RADCLIFFE SMITH
(Juanita Ball photo)

HERBERT HENRY SMITHERS
(Beach photo)

Massachusetts School of Fine Arts and Crafts, Boston, one season.

Experience — Drawing supervisor in public schools and art teacher in high school, Gloversville, N. Y.; teacher of crafts one season, Berkshire Summer School of Art; teacher of art, Technical High School, Buffalo; at present, art instructor at Bennett High School; instructor for the past two years in Technical Evening High School for interior decoration.

Organizations—New York State Teachers' Association, Eastern Arts Association, Buffalo High School Teachers' Association, and Buffalo Evening School Teachers' Association.

SMITH, DORETTA CHRISTINE

DRAMA—ACTING

Home, 567 Forest Avenue, Buffalo; vocation, teacher of physical education, School No. 17.

Born in Buffalo, N. Y., April 17, 1903, daughter of Philip John Smith and Mary Bindeman; home in Buffalo since birth; general education, Hutchinson High School, 1921; New Haven, Conn., Normal School of Gymnastics, 1923; extension work toward B.S. degree at University of Buffalo now going forward.

Experience — "Patty" in New Haven Normal School of Gymnastics production of "Patty," 1922; "Rita Norton" in Volday Players' production of "Steve," 1926.

Organizations—Volday Players; various teachers' organizations.

SMITH, HORACE N.

PAINTING—SCENERY

Home, 599 Fargo Avenue, Buffalo; studio, same; vocation, scenic artist.

Born in Cleveland, O., June 9, 1849, son of Neuman Smith and Mary Harris; home in Buffalo since 1883; married to Sarah Stanfield of Buffalo, N. Y., August 15, 1895; three children, Louis Chevalier, Walter H., and Edna M.; general education, public school and high school, Erie, Pa.

Art education—Studied with L. B. Chevalier, Erie; portrait painting with Rubeskey in St. Louis, Mo.

Experience—Scenic painting in New York, Chicago, Pittsburgh, Detroit, Atlanta and other cities; painted in the Hippodrome Theatre during the war, reproductions of masterpieces, one shown each week; painted scenes in numerous Buffalo theatres; house manager of the Lyric Theatre for two years; Star Theatre in conjunction, one year.

SMITH, PEARL RADCLIFFE

MUSIC—PIANO

Home, 560 Walden Avenue, Buffalo; studio, same; vocation, piano teacher.

Born in Buffalo, N. Y., April 22, 1893, daughter of Thomas Higson and Elizabeth House; home in Buffalo intermittently since birth; married to Adam F. Smith of Buffalo, N. Y., December 17, 1910; general education, Lancaster public school, Hutchinson High School, Buffalo.

Art education—Studied piano with Samuel Knapp, Lancaster, three and a half years; Mrs. George M. Irish, Lancaster, one year; studied theory with Charles Armand Cornell, Buffalo, two years; now studying with Helen Garret Mennig, Buffalo.

Experience — Taught theory and piano, seven years; also classes in musical history, two years; various recitals.

Organizations—Buffalo Arts Club; Osseo Chapter, Eastern Star and White Shrine.

SMITHERS, HERBERT HENRY

PAINTING—LANDSCAPE—FIGURE

Home, 19 West Tupper Street, Buffalo; studio, same; vocation, salesman.

Born in London, England, June 6, 1870, son of Thomas H. Smithers and Anna Stone; home in Buf-

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FRANK A. SPANGERBERG
(Beach photo)

falo since 1890; general education, Waterford Seminary, Waterford, Wis.

Art education—Studies with Edgar S. Cameron, Chicago Art Club instructor and individual study.

Experience—Exhibited with Chicago No-Jury Exhibitions of 1926 and 1927; Buffalo Salon of Independent Artists' Exhibitions of 1925 and 1926.

Organization—Vice-president, Buffalo Salon of Independent Artists.

SNYDER, GERALDINE HAZELMAE

MUSIC—VOICE

Home, 417 Colvin Parkway, Buffalo; vocation, soloist.

Born in Dunkirk, N. Y., November 5, 1907, daughter of Joseph P. Snyder and Katherine Rohr; home in Buffalo since 1916; general education, Buffalo public schools and Bennett High School, class of 1927.

Art education—Piano with Miss Skidmore, Fredonia; voice with Professor Adolf, one year; Seth Clark, two years; William Wall Whidditt, two years.

Experience — Public appearances in various recitals; played leading role in the "China Shop," and in "The Choir Rehearsal," both given by Bennett High School students; broadcast from WGR; member of choir, Central Presbyterian Church.

Member, Bennett Players.

SNYDER, MAURICE I.

MUSIC—PIANO

Home, 179 Kingsley Street, Buffalo; studio, 474 Elmwood Avenue; vocation, teacher of piano and harmony, church soloist.

Born in Buffalo, N. Y.; general education, Masten Park High School, 1919.

Art education—Studied piano with Mrs. Stephen McCabe, 1907-1917; Kathryn McCarthy, 1917-1921, Harriet Spire and Edmund Meyer.

Experience—Recital at Twentieth Century Club, 1922; quartette work in Grace Universalist Church, and Delaware Avenue Baptist Church.

Organizations—Chromatic Club.

SPAETH, LEONARD

ARCHITECTURAL SCULPTURE

Home, 29 Stevens Avenue, Buffalo; studio, 1022 Lafayette Avenue; vocation, architectural sculptor.

Born in Wurzburg, Bavaria, December 1, 1879, son of Josef Spaeth and Mina Radina; home in Buffalo since 1912; married to Florence Edwards of Brighton, England, December 25, 1907; two children, Frank and Dorothy; general education, grammar and polytechnic school.

Art education—Royal Academy of Munich, Bavaria; Kensington Art School, London, Eng., and St. John School of Art, London.

Experience—Carved several stone groups for the Royal Gardens at Wurzburg belonging to Prince Regent of Bavaria; sculpture for Town Hall in Leipsic, and many other buildings; has done sculptures for churches, theatres, clubs, schools and residences over United States, including many in Buffalo; worked for leading architects of United States.

Member, Arts Club of Buffalo.

SPANGENBERG, FRANK A.

ARCHITECTURE

Home, 209 East Main Street, Hamburg, N. Y.; studio, 250 Delaware Avenue, Buffalo; vocation, architect.

Born in Albany, N. Y., June 12, 1888, son of Carl and Maria Spangenberg; home in Buffalo and environs since 1917; married to Lydia Deiseroth of Albany, N. Y., April 30, 1913; two children, Maria and Frank A., Jr.; general education, Albany public schools.

Art education—Art course, Troy School of Arts and Crafts; special private courses in mathematics and design; Beaux Arts Society; Atelier Whiting; and in New York Atelier Prevot; extension course in architecture, Society of Beaux Arts.

Experience—Army buildings designed and built; University Church of Christ; Central Church of Christ; Parkside Evangelical Lutheran and Lafayette Avenue Baptist Churches, Buffalo; Buffalo Lodge, F. & A. M., and various residences; chief designer and chief draftsman with Austin W. Lord, who was in general charge, architecture, Canal Zone, under General Goethals.

Honors—First mention, class "C," Atelier Whiting, Albany, first mention twice, class "B," Atelier Prevot, New York; first medal, class "A" project, Society of Beaux Arts, architects.

Organizations—Hamburg Lodge, F. & A. M.; American Institute of Architects; Hamburg Business Men's Association; Hamburg Planning Commission; Presbyterian Church; Kiwanis, Buffalo Athletic, Buffalo Canoe and Automobile Club of Buffalo.

SPARFELD, FLORENCE SHEARER

MUSIC—PIANO

Home, Buffalo Street, Orchard Park, N. Y.

Born in Buffalo, N. Y., December 14, 1895, daughter of Mather L. Shearer and Rosamond Mason; home in Buffalo and vicinity since birth; married to Lawrence Sparfeld of Buffalo, N. Y., June 19,

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1924; one daughter, Florence Mason; general education, Buffalo public schools and Buffalo Seminary.

Art education—Warren Conservatory of Music, Warren, Pa., studied with Leroy B. Campbell; graduate of Cincinnati Conservatory of Music; studied with Marcian Thalberg and Edgar Stillman Kelly; studied organ with Dewitt C. Garretson.

Experience — Organist at Calvary Evangelical Church; taught in Cincinnati Conservatory of Music; appeared before Buffalo clubs, Wells College Club, New York Federation of Women's Clubs, Friday Culture Club; accompanist to Buffalo singers and violinists.

Honors—Artiste graduate of Cincinnati Conservatory; second prize at The American Festival.

Organizations—Graduates' Association; board of directors, Buffalo Chapter, National Society, Daughters of the American Revolution; member, Mu Phi Epsilon.

SPEIR, RUTH E.

MUSIC—ORGAN

Home, 15 St. James Place, Buffalo; vocation, teacher of music at Buffalo State Normal School; organist.

Born in Albany, N. Y., daughter of Stuart G. Speir and Ida S. Cutler; home in Buffalo since 1920; general education, Albany High School.

Art education—Virgil School of Music, New York City; Skidmore College, Saratoga; diploma from Institute of Music Pedagogy, Northampton, Mass., summer school; New York University summer school work; studied with Harriet Brower, A. Y. Cornell, Dr. Frank Sill Rogers.

Experience—Supervisor of music, Freeport, L. I., six years; teacher at Buffalo State Normal, six years; director of the Glee Clubs at Normal School; has given talks before numerous organizations on music appreciation; organist at Third Dutch Reformed Church in Albany, and director of choir, First Presbyterian Church, Freeport, L. I.

Organizations—Buffalo Symphony Society; Buffalo Players; Woman's Evening Club of First Presbyterian Church.

SPEIDEL, LYDIA

MUSIC—ORGAN

Home, 144 Norwalk Avenue, Buffalo; studio, same; vocation, organist.

Born in Iowa, daughter of Peter Speidel and Anna Speidel; home in Buffalo since 1898; general education, private school, Philadelphia.

Art education—Studied piano, organ and theory with A. B. Mehnert, Dr. Alfred Wooler, Harold A. Fix, Buffalo.

Experience — Organist, St. John's Evangelical Church, teacher of piano and organ.

Organizations—Former member, Chromatic Club; member, Buffalo Chapter, American Guild of Organists.

SPIRE, HARRIET WELCH

MUSIC—VOICE

Home, 24 Colonial Circle, Buffalo; studio, same; vocation, vocal teacher.

Born in Buffalo, N. Y., daughter of Franklin Welch and Ann Spencer; home in Buffalo since birth; married to Benjamin F. Spire of Buffalo, N. Y., January 31, 1900; general education, Hutchinson-Central High School, Buffalo.

Art education—Studied with Edmund J. Meyer, New York and California, and with Edward R. Myer, Buffalo.

Experience—Concert singer, church and amateur operas; teaching twelve years.

Organizations — Chromatic Club, American Artists' Club.

SPRAGUE, AMELIA B.

PAINTING—LANDSCAPE

Home, 560 Delaware Avenue, Buffalo; vocation, art teacher, Buffalo State Normal School.

Born in Cincinnati, O., daughter of S. Leavitt Sprague and Katherine Browne; home in Buffalo since 1910; general education, private school, Cincinnati, O.

Art education—Cincinnati Art Academy; Pratt Institute, Brooklyn.

Experience—Designer at Rookwood Pottery, Cincinnati, O.; teacher of art, State Normal School, Miami University, Oxford, O.; Summer School of the South, University of Tennessee, Knoxville, Tenn.; and at Chautauqua Summer School; head of Art Department, State College of Industrial Arts, Texas; member of faculty, Berkshire Summer School of Art, Monterey, Mass.; exhibitions at Cincinnati Art Museum and Albright Art Gallery.

Organizations—Buffalo Society of Artists, Eastern Arts Association.

SPURR, BEULAH

MUSIC—PIANO

Home, 83 Norwalk Avenue, Buffalo; studio, same; vocation, piano teacher.

Born in Elkhart, Indiana, daughter of Milton M. Neist and Lucy A. Westcott; home in Buffalo since 1896; married to Samuel R. Spurr of Buffalo; two children; general education, high school.

Art education—Studied with her father and with Miss Morten, Buffalo Conservatory of Music; certificate from Philadelphia Conservatory of Music, and a graduate teacher of Progressive Series; studied also with Mrs. George Davidson.

Experience—Teacher; various public appearances.

SQUIRES, CHARLES FREDERICK

MUSIC—DRAMA

Home, 89 Greenwood Avenue, Buffalo; studio, same; vocation, soloist.

Born in Buffalo, N. Y., May 22, 1896, son of John D. Squires and Lillian Irving; home in Buffalo since birth; married to Charlotte E. Warren of Buffalo, October 10, 1922; two children, Avery and Derek Warren; general education, Lafayette High School, 1913.

Art education—Studied voice with Ruth Ashley Smith, Wilbur Clark and Ada Stettenbenz.

Experience—Three years as bass soloist, St. Paul's Evangelical Church; sang three seasons with Philharmonic Society under the direction of Andrew Webster; member of male chorus in Buffalo Players' production of "The Mikado;" baritone soloist at Buffalo Conistory in revue given by De Molay Lodge.

Organizations—North Buffalo Lodge, I. O. O. F., No. 517.

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MABEL M. STACY

SROCZYNSKA, LUDMILA NOWINA

PAINTING—LANDSCAPE

Home, 25 Baynes Street, Buffalo; vocation, social worker.

Born in Lynn, Mass., December 11, 1882; daughter of Wladyslaw Nowina Sroczynski and Laura W. Stecka; home in Buffalo since 1925; general education, high school, 1900.

Art education—Graduate of Museum School of Fine Arts, Boston, 1917; studied with W. Paxton, Philip Hale, drawing; Benson and William James, painting; private instruction in landscape, F. M. Lamb, Stoughton, Mass.; studied costume and illustration with Elizabeth Shippen Greene Elliott, Philadelphia, Pa.

Experience—Exhibited, Museum of Fine Arts, Boston; Brockton Art Gallery, Brockton, Mass.; Philadelphia, Erie, Pa., and Buffalo; assisted and planned groups for pageants and parades and costumed amateur theatricals.

Organizations—Membership Committee, Brockton Art League, Brockton, Mass.; delegate from Erie Art Club to National Federation Arts Convention, Cleveland, 1925.

STACY, MABEL MAREE

DRAMA—DIRECTION

Home, 50 Fordham Drive, Buffalo; vocation, teacher of public speaking and dramatics, Technical High School.

Daughter of Charles Franklin Stacy and Nancy Jane Miller; general education, Masten Park High School, Buffalo State Normal School of Practice.

Art education—University of Syracuse, College of Liberal Arts, Ph.B.; University of Pennsylvania; University of Buffalo, M.A.; pupil of Dr. Hugh Tilroe and Mrs. Butler, Syracuse College of Speech Arts and Oratory.

Experience—Head of English department, Griffith High School, Springville; director of oratory and debate, three years; head of history department, coach of dramatics, Lower Merion High School, Ardmore, Pa., three years; teacher of English, Technical High School, Buffalo, eight years; teacher of public speaking and dramatics, Technical High School, one year; teacher of oratory and dramatics, Hutchinson Evening High School, six years; advertising manager of Buffalo Players' "Playbill," 1926; on staff of The Syracusan Year Book of University of Syracuse; dramatic reader over WGR, 1924-26; took lead in "Comus," Boar's Head play, University of Syracuse, and minor part in "Twelfth Night," Syracuse; "Spirit of Praise," pageant of flowers, Buffalo; producer and director of Two-in-One Players—"Ghost Story," 1923; "Fennell," 1923; "The Florist Shop," 1923; "Cinderella de Luxe," 1924; "Seventeen," 1925; assisted in "Dante Pageant," 1925; "Flapper Fantasy," 1924; director of Red and White Players, "Penrod," and "Miles Standish," 1926; wrote, "Better Speech Play," 1923; "Courses of Study in Public Speaking for High Schools" and thesis, "Project Teaching in English in the High School;" published articles in New York State English Bulletins on Practical Public Speaking.

Honors—Boar's Head Dramatic Society; Syracuse University, *magna cum laude*, Phi Beta Kappa; honorary national scholarship.

Organizations—Two-in-One Players, College Club, Town Club, Buffalo Players, Philadelphia Collegiate Alumnæ, Phi Beta Kappa, Boar's Head, Syracuse Alumnæ Association, University Collegiate Alumnæ.

STAGG, MARIE LOUISE

MUSIC—VOICE

Home, 109 Hughes Avenue, Buffalo; vocation, musical comedy singer.

Born in Buffalo, N. Y., May 9, 1898, daughter of George Handel Stagg and Grace Louise Tarbell; home in Buffalo since birth.

General education—Buffalo public schools, Masten Park High School.

Art education—Special language course, Mt. St. Josephs, studied voice with Mr. Edward R. Myer; Lazar Samoiloff, "Bel Canto Studio"; Miss Fay Foster, coach in English songs; Vito Muscoth, in Italian.

Sang in Grand Opera 1923-24 with Century Opera Co., Baltimore—eighteen performances; with Henry W. Savage, three-year contract, musical comedy prima donna, "Clinging Vine," with star Peggy Wood; prima donna in "Lollipop," Ada May star; Modern Stock Co., Providence, R. I., had leads six weeks—1926, finished in June, 1926.

STAGG, MARGARET

DRAMA—ACTING

Home, 15 Woodette Place, Buffalo.

Born in New York City, N. Y., May 5, 1907, daughter of E. J. Stagg and Margaret Duncan; home in Buffalo since 1924; general education, Utica Free Academy.

Experience—Member of chorus in Buffalo Players' production of "The Mikado," 1926.

STAMP, ADA MAY

MUSIC—CONTRALTO

Home, 215 Shirley Avenue, Buffalo; vocation, teacher.

Born in Colorado Springs, Colo., daughter of Rev. Christopher W. Stamp and Blanche E. Adams; home

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JOHN L. STAMP

EDITH NATALIE STARK

in Buffalo intermittently since 1918; general education, public schools of various cities, graduate of A. M. Chesbrough Seminary, Rochester, N. Y., 1909; Teachers' Training School, Palmyra, N. Y.

Art education—Piano and sight reading with Adele Harmon, Rochester; choral work, Mrs. Best, Rochester; piano, Helen Cresy, Portland, Me.; one year abroad studying piano, technique and harmony with William Biller, Liverpool, England; voice, Rochester Conservatory of Music; guitar, Bertha Schmidt, Buffalo, N. Y.

Experience — Contralto soloist, quartette and choir, First Methodist Church, Gorham, Me.; member of choirs of Baptist Churches, Palmyra and Rochester, N. Y.; soloist for Canadian Red Cross during war; solo and duet work in evangelistic campaigns throughout United States and Canada; grade teacher, Spencerport, N. Y.; Albuquerque and Belen, New Mexico; Bailey Island and Cundy's Harbor, Me.; library work, New York City and Buffalo.

STANFORD, DORIS CLARA

MUSIC—PIANO

Home, 275 Parkside Avenue, Buffalo; vocation, teacher of piano.

Born in Binghamton, N. Y., April 24, 1903, daughter of Elmer Thomas Stanford and Anna May Stanford; home in Buffalo since 1914; general education, public school, No. 54, Lafayette High School, 1922, Syracuse University, B.M., 1926.

Art education—Graduate of Syracuse University, Fine Arts, 1926, major study, piano; studied in master class with Tina Lerner, Russian pianist, at Syracuse, 1925; studied with William J. Gomph, summers of 1923 and 1924, and with Dr. Adolph Frey, Syracuse, three years.

Experience—Taught at Syracuse, 1924-26.

Honors—B.M. degree, Syracuse University.

Organizations—President of Women's Pan-Hellenic Association; member, Alpha Xi Delta, and Sigma Alpha Iota.

STAMP, JOHN L.

DRAMA—DIRECTION

Home, 799 South Park Avenue, Buffalo; vocation, dramatic instructor, Bennett High School.

Born in Buffalo, N. Y., August 6, 1895, son of John H. Stamp and Martha Kuntzman; home in Buffalo since birth; general education, Technical High School, Canisius College and Columbia University.

Experience — On the stage several years with Jessie Bonstelle and various other producers; dramatic instructor, Bennett High School; directed productions of Bennett Players, 1925 and 1926.

Organizations—Member of Buffalo Players and Catholic Actors' Guild, president of dramatic societies in high school and college.

STANG, KATHERINE

MUSIC—VIOLIN

Home, 50 Granger Place, Buffalo; studio, Hotel Statler; vocation, soloist, teacher.

Born in New York City, N. Y., 1900, daughter of Fred K. Stang and Jennie Hiller; home in Buffalo since 1923; general education, Dickinson High School, New York.

Art education — Studied violin with Maximilan Pilzer, New York City.

Experience—Concert work in New York; played at the Strand Theatre, New York, Shea's Hippodrome, Buffalo, and various motion picture theatres on circuit.

STARK, EDITH NATALIE

LITERATURE—POETRY

Home, 182 Claremont Avenue, Buffalo; vocation, newspaper writer.

Born in Buffalo, N. Y., April 23, 1903, daughter of Louis Stark and Freda Kropman; home in Buffalo since birth; general education, Hutchinson-

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LULU WALDINE STENMAN

ANGELINA STEGELSKA
(Beach photo)

Central High School; two years, University of Buffalo; one year, Columbia University.

Experience—Feature writer, staff of Buffalo Enquirer and special writer for The Buffalo Times; various articles fiction and verse in newspapers; verses read to League of American Pen Women, Buffalo; address, "Journalism in the Little Theatre," Buffalo Arts Club; editor and press representative, Buffalo Players, 1926; associate editor, Pelham, N. Y., News, summer of 1926.

Organizations—League of American Pen Women, member of the Music Committee; chairman, Writers' Group, Arts Club of Buffalo.

STEGELSKA, ANGELINA

MUSIC—VOICE

Home, 879 Humboldt Parkway, Buffalo; studio, same; vocation, voice teacher.

Born in Dunkirk, N. Y., daughter of Joseph Stegelski and Constance Brooks; home in Buffalo since 1923; public school, St. Mary's Academy, Dunkirk, 1917.

Art education—Art course, one year at Fredonia Normal School, 1918; studied voice with Isador Luckstone, New York City, 1920-1924.

Experience—Recital in New York, 1923; broadcast over WGR, February, 1925; concert work with Jan Wolanek, Rochester and Buffalo; now teacher of voice.

STELLER, BYRON

MUSIC—VIOLIN

Home, 513 Niagara Street, Buffalo; studio, same; vocation, leader of orchestra and teacher.

Born in Fort Plain, N.Y., June 21, 1887, son of James W. Steller and Kate M. Kellar; home in Buffalo since 1904; general education, public school, Brooklyn, N. Y.

Art education—Studied with O'Donnell Brothers, Brooklyn, and with George Koepping, Buffalo.

Experience—Appeared as soloist, theatrical, cabaret and orchestral work; originated, "Buddies' Orchestra," Buffalo, and organized various orchestras which he took to New York City for experience in orchestral work; played at Statler Hotel for WGR, leader of the orchestra.

STENGEL, DRUSILLA HARTLIEB

MUSIC—VOICE

Home, 1292 Michigan Avenue, Buffalo; vocation, music instructor, Masten Park High School.

Born in Buffalo, N. Y., August 1, 1897, daughter of Christof Stengel and Louise Hartlieb; home in Buffalo since birth; general education, public school, No. 16, 1911; Masten Park High School, 1915.

Art education — Buffalo State Normal School, 1917; New York University, summer course; graduate University of Buffalo, 1925, B.S.E.; studied voice with Miss Snyder, three years.

Experience—Taught music, Junior High School work, School No. 17, one and a half years; now teaching at Masten Park High School; teaches theory, harmony and history of music.

Honors—B.S.E. degree, Jesse Ketchum medal at Masten Park High School, 1915, and at Buffalo State Normal, 1917.

Organizations—Delta Sigma Epsilon, Masten, Buffalo Normal and University of Buffalo Alumni.

STENMAN, LULU WALDINE

MUSIC—VIOLIN

Home, 843 Northland Avenue, Buffalo; studio, same; vocation, violin instruction, concert violinist.

Born in New York City, August 11, 1904; daughter of Arvid W. Stenman and Lyyle Lindberg; home in Buffalo since 1920; general education, Detroit High School, 1919, private tutors.

Art education—Detroit Conservatory of Music, Detroit, Michigan, 1916; Frank Davidson, 1920-4; Mrs. Moe Imersheim, 1922-25; Mme. Marianne Blaauw, harmony, 1925; Jan P. Wolanek, 1925-26.

Experience—Tour with Finnish Educational Clubs, Inc., 1925, Toronto, Erie, Cleveland, Detroit,

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Buffalo; violin soloist with Stenman Trio, tour, 1926; violinist with Stenman Trio, various concerts in Buffalo and environs.

Organizations—Member, Buffalo Arts Club, Finnish Educational Society, Dilettante Club.

STERNAGEL, ALICE

DANCING—VOICE

Home, 1715 Jefferson Avenue, Buffalo; vocation, member McGarry Players.

Born in Buffalo, N.Y., 1910, daughter of Theodore Sternagel and Harriet Beck; home in Buffalo since birth; general education, Mt. St. Joseph's Academy.

Art education—Dancing, Layton Walker, Buffalo.

Experience—Two seasons on the stage with McGarry Players, stock company.

STETTENBENZ, ADA

MUSIC—PIANO

Home, 1282 West Avenue, Buffalo; studio, same; vocation, teacher of piano and harmony.

Born in Buffalo, N. Y., daughter of Frederick C. Stettenbenz and Louise B. Kern; home in Buffalo since birth; general education, Lafayette High School, and New York University; received a third year certificate from New York University, also a New York State certificate to teach music in the public schools.

Art education — New York University, studied harmony with Effie Ellis Perfield; private study in voice, Buffalo; studied piano with Ernest Hutcheson and Jan Sickesz.

Experience—Concert pianist, supervisor of music in grammar and high schools, conductor of Women's Chorus and has given various pupils' recitals over WGR; accompanist.

Honors—Honor Roll, Lafayette High School.

Organizations—President of Buffalo Choral Club; director and officer of other musical organizations; active member of Philharmonic Chorus, Buffalo Choral Club, past associate member of Chromatic Club and member of American Artists' Club.

STEVENS, ALLEEN

DANCING

Home, 252 Crescent Avenue, Buffalo; studio, Twentieth Century Club; vocation, teacher of dancing.

Born in Buffalo, N. Y., daughter of Frederick A. Stevens and Bertha Alleen Smith; home in Buffalo since birth; general education, St. Margaret's and Franklin School, Buffalo; Miss Bangs' and Miss Whiton's finishing school, New York City.

Art education—Studied dancing with Ellen Becker, Buffalo; attended Denishawn School, Los Angeles, Calif., 1921; special course each summer since 1921 under the personal instruction of Ruth St. Denis and Ted Shawn.

Experience—Teacher in the Ellen Becker School of Dancing and Its Related Arts for six years, in charge of the school 1924 and 1925; opened her own school in October, 1926.

Organizations — Buffalo Players, Buffalo Arts Club.

ALLEEN STEVENS
(Beach photo)

STEWART, CHARLES HUGH

PUBLIC SPEAKING—CLERGYMAN

Home, 143 Lexington Avenue, Buffalo; study, North Presbyterian Church; vocation, clergyman.

Born in Owen Sound, Ont., March 27, 1875, son of James and Sarah Stewart; home in Buffalo since 1919; married to Jean Miller of Neepawa, Man., July 12, 1900; five sons; general education, Manitoba College, Winnipeg, D.D.

Experience—Minister of St. Paul's Church, Winnipeg; North Reform Church, Newark, N. J.; now pastor of North Prsebyterian Church, Buffalo; has lectured on "Napoleon," etc.; speaks frequently at Masonic gatherings, Rotary Clubs, chambers of commerce, commencements at various colleges and universities and was chaplain of Canadian Club in New York City.

Organizations—Member, Sigma Chi and Alpha Delta, New York City; Buffalo Consistory, Buffalo Athletic Club, Buffalo Country Club, Rotary Club, Chamber of Commerce and Ancient Landmarks, Lodge, F. & A. M.

STOCKWELL, FRANK A.

DRAWING—DRAMA

Home, 4 Otis Place, Buffalo; vocation, humorous advertising artist, Kardex Rand Co., Tonawanda, N. Y.

Born in Worcester, Mass., January 25, 1890, son of Frank A. Stockwell and Addie Lincoln Stockwell; home in Buffalo since 1918; married to Mabel Durkee of Morrisville, Vt., September 28, 1918; two children, Phyllis Marion and Donald Lincoln; general education, St. Lawrence University, 1917.

Experience—In the illustration field specializes in humorous art and inspirational posters for sales campaigns; after dinner humorist and club entertainer, formerly active with Buffalo Players; active in Buffalo Consistory Players and degree work; appeared as "Capt. Kearney" in "Ile," Buffalo Players production; "The Drain Man" in "The Servant in

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MRS. L. R. STORMS
(Beach photo)

HARRY W. STRATTON

the House," and as "The Professor" in "A Night Off," Buffalo Consistory Players productions.

Organizations—DeMolay Lodge 498, F. & A. M., Buffalo Consistory, Ismailia Temple, member of entertainment committee, Buffalo Consistory and DeMolay Lodge.

STORCK, AGNES PRESTON

MUSIC—VOICE

Home, 1081 Elmwood Avenue, Buffalo; studio, same; vocation, concert soloist, instructor of interpretation and voice placing.

Born in Hornell, N. Y., daughter of Othniel Preston and Elizabeth Hufstader; home in Buffalo since 1908; married to Charles A. Storck of Buffalo, 1907; general education, Hornell High School and Elmira College Conservatory; studied with George Morgan McKnight and Oscar Saenger; interpretive opera and oratorio, William C. Carl; interpretive foreign songs, Henry Jacobsen, Rochester.

Experience—Appeared with Evan Williams, Mme. Schuman-Heink, Reinald Werrenrath, Forest La Monte, et al.; recitals at Twentieth Century Club, Buffalo; Tuesday Morning Musical, Rochester, and at Syracuse, Geneva, Canandaigua; soloist for Trinity, Westminster and Central Presbyterian churches; associated with the Chromatic Club, twelve years; soloist for Buffalo Symphony, two years; Buffalo String Quartette; sang at Temple Beth Zion; with John Lund in various orchestra concerts; soloist for Guido Chorus and Orpheus at various times; now soloist at First Unitarian Church.

Member of the Chromatic Club.

STORMS, MABEL RICHMOND

MUSIC—SOPRANO

Home, 203 Sumner Place, Buffalo; studio, same; vocation, soprano soloist, St. Peter's Evangelical Church.

Born in Wilkesbarre, Pa., daughter of William E. Graves and Bertha Winans; home in Buffalo since 1910; married to Lewis R. Storms of Buffalo, N. Y., 1916; general education, schools of Dunkirk, N. Y.

Art education—Adelaide St. John Farnham, Rockford, Ill., School for Girls; Emily B. Gardner and Seth Clark, Buffalo.

Experience—Soloist, First Methodist Church and St. John's Episcopal Church, Dunkirk, N. Y., and various recitals at Dunkirk; soloist at intervals at St. Peter's Evangelical Church, Buffalo, for eight years and permanently for past three years; recitals in Buffalo and various Eastern cities.

Organizations—Chromatic Club; Buffalo Choral Club; formerly, Buffalo Symphony Orchestra; charter member, American Artists' Club; member, Buffalo Players.

STRATTON, HARRY WILLIAM

MUSIC—ORGAN

Home, 103 Ashland Avenue, Buffalo; studio, same; vocation, principal Modern School of Music, Buffalo.

Born in Pittsburgh, Pa., son of James Albert Stratton and Clara McCall; home in Buffalo since 1916; married to Edna Marie Simpson of Binghamton, N. Y., 1924; general education, public schools and Eastern High School, Washington, D. C.

Art education—Studied organ under J. W. Beschoff of Washington, Alex Gilmore and Charles M. Widar of Paris, John Porter Lawrence of Washington, Walger Swayne of Paris, 1901-03, Faust School of Tuning, 1915.

Experience—Organ recitals, Elmwood Music Hall and Lafayette Baptist Church.

Honor awarded for highest mark in associate examination, 1921, American Guild of Organists.

Member American Guild of Organists.

Composed Sacred Songs, "In Heavenly Love Abiding," "Be Kind to One Another."

STORNER, FLORENCE EMMA

MUSIC—ORGAN

Home, 211 Laurel Street, Buffalo; vocation, organist.

Born in Titusville, Pa., April 26, 1877, daughter of Henry Boyer and Frances Abigail Wright; home

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in Buffalo since 1912; married to Rev. George Storner of Bradford, Pa., May 24, 1898; general education, Bradford, Pa., high school.

Experience — Organist, East End Presbyterian Church, Bradford, Pa., 1895-1902; organist and choir director, First Presbyterian Church, Franklinville, N. Y., 1902-1912; organist and choir director, Lebanon Presbyterian Church, Buffalo, since 1912.

Organizations — Colleague member of Buffalo Chapter, American Guild of Organists.

STREETER, DANIEL WILLARD

LITERATURE—TRAVEL

Home, 869 Delaware Avenue, Buffalo; office, 514 Marine Trust Building.

Born in Highland Park, Ill., November 22, 1883, son of Harvey B. Streeter and Frances Chamberlain; home in Buffalo since 1891; married to Gertrude Norton of Buffalo, 1918; three children, Daniel Barton, Porter Norton and Gertrude; general education, Nichols School, 1900; The Hill School, Pottstown, Pa., 1903; Harvard University, 1907.

Experience—Leader of Mandolin Club, Harvard; editor Harvard Lampoon and Advocate; wrote lyrics and libretto for Hasty Pudding Club play, 1907; traveled in British East Africa, six months in 1923, four months in 1924, spending the winter with a camel caravan in the Soudan; author of "Denatured Africa," published October 15, 1926.

Organizations—Buffalo Club, Saturn Club, Tennis and Squash Country Club.

STREETER, EDWARD

LITERATURE—HUMOR

Home, Cow Lane, Great Neck, L. I., N. Y.; office, 16 Wall Street, New York City; vocation, banker.

Born in Buffalo, N. Y., August 1, 1891, son of Harvey B. Streeter and Frances Chamberlain; home in Buffalo until 1916; married to Charlotte L. Warren of Buffalo, October 29, 1919; three children, Claire Warren, Edward Jr., and William Warren; general education, Nichols School, Pomfret School and Harvard University, 1914.

Experience—Author, "Dere Mable," "That's Me All Over, Mable," "Same Old Bill, eh Mable?" "As You Were," "A Soldier's Letters to His Sweetheart," "Beany, Gangleshanks and the Tub"; various magazine short stories and newspaper work; 1914-15-16 on the reportorial staff of the Buffalo Express.

STRIGL, WALTER

MUSIC—BARITONE

Home, 91 Heath Street, Buffalo; studio, same; vocation, soloist.

Born in Buffalo, N. Y., 1903, son of John B. Strigl and Loretta Laughlin; home in Buffalo since birth; general education, St. Joseph's Academy, 1921.

Art education—Studied with Edward Bollinger, Buffalo.

Experience—With Shubert Male Quartette, sang at the Consistory, Knights of Columbus, Orioles, Eagles, Rotary Club, Lions Club and broadcast over WGR Buffalo and WMAC New York.

DANIEL W. STREETER
(Beach photo)

STRUBING, LOUISA HAYES

PAINTING—SCULPTURE

Home, Keswick Road, Amherst Estates, Amherst, N. Y.; studio, same; vocation, painter and sculptor.

Born in Buffalo, daughter of George Burrell Hayes and Louisa Hayes Drullard; home in Buffalo since birth; married to John Strubing, August 12, 1925; general education, Buffalo Seminary.

Art education — Buffalo School of Fine Arts; studies with Robert Reid.

Organizations — President, Buffalo Quota Club; member, Society of Artists and Town Club of Buffalo.

SULLIVAN, CHARLES WILLIAM

PUBLIC SPEAKING—CLERGYMAN

Home, 242 Oxford Avenue, Buffalo; vocation, pastor, Trinity Methodist Episcopal Church.

Born in Illinois, son of Michael Sullivan and Mary Farry; home in Buffalo since 1924; married to Irene Compton of Ohio, 1918; two sons, Warren and Charles Roger; general education, A.B., M.A., Ohio Wesleyan University; two year course in art.

Experience—Pastor, Price Hill, Cincinnati; First Church, Xenia, Ohio; Middleton, Ohio; Bowling Green, Ohio; Urbana and Painesville, Ohio; lectured for five years; author of stories on travel, published in newspaper syndicate; illustrated lectures, "Cathedrals I Have Known," "High Points"; (an airplane trip from Paris to London through the Alps and to the North Atlantic), "Paris, a Woman's Town," "London, a Man's Town"; "Lady of the Lake," "Bobbie Burns"; series of lectures on "Art Appreciation"; illustrated lecture on "The Land of Shakespeare"; lectured in connection with the Buffalo Society of Natural Sciences.

Honors—Two articles included in "Records of Scientific Research in America"; member of the Ecumenical Conference of the Methodist Church in London, Eng., 1921.

Member of the Torch Club.

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SULLIVAN, EDNAH MABIE

LITERATURE—JOURNALISM

Homes, Russet House, Niagara-on-the-Lake, Ont., and 2626 Delaware Avenue, Buffalo, N. Y.; vocation, journalist.

Born in Buffalo, N. Y., daughter of Mortimer Monroe Mabie and Cornelia Matilda Holloway; married twice, July 12, 1899, to David James Hancock, one son, John Monroe Hancock, and to Frank T. Sullivan of Buffalo, N. Y., April 23, 1918, one son, Peter Mabie Sullivan; general education, private tutors and Buffalo Seminary.

Art education—Drawing, Buffalo School of Fine Arts; writing, extension home study courses of Columbia University, New York; advertising, Scranton School of Business.

Experience—Woman's editor, Buffalo Times, ten years; coronation correspondent in England of Buffalo Times, 1911; press chairman, Erie County and Buffalo Women's Suffrage Organizations, 1917-18.

Organizations—Scribblers, League of American Pen-Women, Twentieth Century Club, Buffalo Athletic Club, Park Club, Graduates' Association, Buffalo Players, Manuscript Club, and several Canadian affiliations.

SULLIVAN, SYLVESTER ALBERT

PAINTING—MUSIC

Home, 103 East Street, Buffalo; studio, Colorgraph Display, 15 Niagara Street; vocation, silk process designer.

Born in Buffalo, N. Y., May 27, 1902, son of Jeremiah and Emma Sullivan; home in Buffalo since 1902; general education, public school, No. 20; Patternmaking School.

Art education — Buffalo School of Fine Arts, studied with Florence Julia Bach, Otto H. Schneider; Art Students' League, New York, instructors, Frank V. Du Mond, George Bridgeman and W. D. Dodge.

Experience—Chauffeur in Arts Club production of "Travelers," 1926; exhibits with Buffalo School of Fine Arts.

Honors—Cary Cash Prize, 1922.

SWAIN, HERBERT C.

ARCHITECTURE

Home, Alden, N. Y.; office, 52 West Chippewa Street, Buffalo; vocation, architect.

Born in Buffalo, N. Y., February 2, 1887, son of Conrad Swain and Mary Schmeiding; home in Buffalo and environs since birth; married to Jane Wahl Swain of Alden, N. Y., September 18, 1913; two sons, Philip W. and John E.; general education, high school.

Art education—Syracuse University, special course in architecture.

Experience—General architectural work.

Organizations—Rotary Club, F. & A. M.

SWAN, MARY BELLE

LITERATURE—EDITOR

Home, Hotel Statler, Buffalo; vocation, music critic, Buffalo Courier.

Born in Buffalo, N. Y., daughter of Stewart Swan and Mary J. Halley; home in Buffalo since birth; general education, Buffalo Seminary.

Experience—Buffalo Courier, society editor, book reviewer and writer of humorous articles; author of "Heart Murmurs," Sunday Courier; writes under the pen-name "The Duchess"; special writer for "Truth"; "Mysterious Mildred" and "Polly Ann's Prattle" published in "Truth."

SWARTZ, ALICE R.

MUSIC—PIANO

Home, 316 Cambridge Avenue, Buffalo; studio, same; vocation, teacher, pianist, organist.

Born in Buffalo, N. Y., daughter of John G. Swartz and Alice Harper; home in Buffalo since birth; general education, Masten Park High School.

Art education—Studied piano with Mrs. James Aspinall and Harry W. Stratton; organ with William J. Gomph and Lawrence Montague.

Experience—Broadcast over WGR, as soloist and accompanist; has played piano for numerous city clubs and organ at various Buffalo churches.

SWEET, MAY BLANCHE

DRAMA—ACTING

Home, 277 Woodbridge Avenue, Buffalo; studio, same; vocation, teacher of dramatic art, reader and coach.

Born in Buffalo, N. Y., daughter of Frank Sweet and Louise Miller; home in Buffalo since birth; general education, Lafayette High School and special tutors.

Art education—Buffalo School of Expression, affiliated with Emerson College of Oratory, summer courses; Laurel Dramatic Players.

Experience—Formerly assistant teacher to Helen B. Knight; took leading part in various plays given by the Laurel Dramatic Players; appeared in numerous city clubs.

Organizations—Buffalo Players, charter member of Laurel Dramatic Club, chairman at the present time; has been president, vice-president and secretary in the past.

SWEET, ORRILLA

MUSIC—PIANO

Home, 177 Sumner Place, Buffalo; studio, same; vocation, teacher of piano.

Born in Canastota, N. Y., daughter of Charles Sweet and Carrie James; home in Buffalo from 1894; general education, public school and high school, Canastota, N. Y. Died in Buffalo, 1926.

Art education—Piano with Mrs. Knight, Canastota, four years; Utica Conservatory of Music, one and a half years; studied with Professor D. Ernsti; piano with Elinor M. Lynch and theory and harmony with Kathryn McCarthy, Buffalo.

Experience—Teacher of piano; various recitals.

Organizations—Buffalo Players, American Artists' Club and Chromatic Club.

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SWEETLAND, DORIS

DRAMA—DANCING

Home, 87 Hamilton Boulevard, Buffalo; vocation, dancer.

Born in Buffalo, N. Y., 1906, daughter of Harvey A. Sweetland and Donna Smith; home in Buffalo since birth; general education, Hutchinson High School.

Art education—Ned Wayburn's School; studied with Ellen Becker four years.

Experience—Danced for Denishawn Dancers; engagement with Art Landrey for three weeks; model for Freidman & Jacobs, Hengerer's Fashion Shows and at the Statler Hotel; danced at Shea's for Actors' Benevolent Society and also at the Majestic Benefit for Orphans, and has danced at Shea's Buffalo; exhibition dances with Ellen Becker; traveled as "Miss Nash" for Buffalo Nash Co.; danced in "Dame Fashion Show" at Westminster, now with "No! No! Nannette" company.

SY, ALBERT PHILIP

EDUCATION—CHEMISTRY

Home, 219 Crescent Avenue, Buffalo; vocation, professor of chemistry, University of Buffalo.

Born in Altamont, Ill., 1872, son of Philip Sy and Wilhelmina Mellville; home in Buffalo since 1895; married to Lucetta Hersee of Buffalo, N. Y., 1901; one son, Edwin; general education, University of Illinois, 1894.

Experience—Instructor, University of Illinois, two years; University of Buffalo, twenty-four years; delivers about forty lectures annually on food, diet and nutrition, before various clubs and scientific organizations; food and drug inspection chemist for the United States government, two years.

Organizations—Alumni Club, University of Buffalo; Mercer Club; Literary Clinic, Scholia and Buffalo Lawn Bowling Clubs.

SZABO, IRENE

MUSIC—VIOLIN

Home, 387 Dearborn Street, Buffalo; studio, same; vocation, teacher of violin.

Born in St. Louis, Mo., June 24, 1907; home in Buffalo since 1915; general education, Buffalo public school, No. 42, Hutchinson High School, 1925; summer courses, New York University, 1923 and 1924, and Fredonia State Normal School, 1925.

Art education—Studied violin with various local teachers since eleven years of age; studied with George Koepping since 1921; now studying voice with Mrs. Helen Stoddard Philp.

Experience—Teacher of violin in various public schools; class of private pupils; broadcast over WGR, WMAK, and WEBR at various times.

TAFFEL, WALTER L.

PHOTOGRAPHY

Home, 846 Fillmore Avenue, Buffalo; studio, 808 Fillmore Avenue; vocation, photographer.

Born in Poland, December 15, 1891, son of Jacob Taffel and Victoria Wysokinska; home in Buffalo since 1911; married to Angela Tenerowicz of Amsterdam, N. Y.; two children; general education, public schools of Poland, special work in English in Buffalo schools.

ALBERT PHILIP SY

Art education—Studied with John K. Taffel in Detroit and in Buffalo.

Experience — Photographer for the past seven years in Buffalo.

Organizations—Polish Singing Circle, Polish Falcons and Polish Union of America.

TAYLOR, GERTRUDE M.

MUSIC—VOICE

Home, 15 Woodette Place, Buffalo; vocation, singing.

Born in Fort Erie, Ont., November 19, 1902, daughter of Henry C. Flacke and Ida M. Burdett; home in Buffalo intermittently since birth; married to Leon Geddes Taylor of Toronto, Ont., June 14, 1924; general education, Hutchinson High School, 1921, Buffalo State Normal School, 1923.

Art education—Studied voice with Mr. Van Poern, 1918, and Mrs. Agnes Preston Storck, 1924.

Experience—Soloist, various church concerts; sang in the chorus of "The Mikado," Buffalo Players' production, 1926.

Member of the Buffalo State Normal Music Club.

TAYLOR, HELEN

MUSIC—PIANO

Home, 86 Briggs Avenue, Buffalo.

Born in Niagara Falls, N. Y., daughter of John Taylor and Bessie Thomas; home in Buffalo since early childhood; general education Buffalo public schools, Hutchinson High School, 1924.

Art education—Studied piano with Ada Stettenbenz.

Experience—Soloist at Miss Stettenbenz's recitals each year; individual recital, 1924; various public appearances at clubs and banquets; broadcast, WGR, 1926.

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GEORGIANA THAYER
(Beach photo)

TAYLOR, WILLIAM P.

MUSIC—TENOR

Home, 141 Riverside Avenue, Buffalo; office, 855 Ellicott Square Building; vocation, president, Creditors' Commercial Corp.

Born in Buffalo, N. Y., December 19, 1886, son of Peter Walter Taylor and Marion Roberts; home in Buffalo since birth; married to Martha Gnossa of Buffalo, June 5, 1917; three children, Lois Marie, William Rollin and Arletta Amelia; general education, Lafayette High School, 1905.

Art education—Studied voice with Edward R. Myer, 1921 to 1923.

Experience — Quartette, B. P. O. Elks, Buffalo Lodge 23, two years, 1923 and 1924; sang solo in Municipal Concert, Elmwood Music Hall, auspices of Park Department, 1923; tenor soloist, Plymouth M. E. Church, 1922; tenor soloist Prospect Avenue Baptist Church, 1923; soloist Salem Evangelical Church, 1925-26.

Organizations—B.P.O.E. Buffalo Lodge 23.

TELFAIR, VENETIA

EDUCATION—LANGUAGE

Home, 21 Englewood Avenue, Buffalo; vocation, Latin instructor, Bennett High School.

Born in Grand Rapids, Mich., daughter of Eugene Telfair and Matilda Sorensen; home in Buffalo since 1925; general education, Batavia High School; Elmira College, B.A.

Experience—Latin instructor, Albion, N. Y. high school, one year; Jamestown High School, two years, and at St. Agnes Episcopal School, Albany, N. Y., two years; at present instructor of Latin at Bennett High School, Buffalo.

Organizations—New York State Teachers' Association, Buffalo High School Teachers' Association and Buffalo Players.

TERRY, LUCRETIA

EDUCATION—LANGUAGE

Home, 165 Summit Avenue, Buffalo; vocation, head of modern languages department, Bennett High School.

Daughter of Dr. W. W. Terry and Emma F. Taft; home in Buffalo since childhood; general education, Masten Park High School.

Art education—Cornell and Columbia Universities, Berlitz School of Languages; one summer in France.

Experience — Teacher of French at Lafayette High School; head of Modern Language Department at Bennett High School.

Organizations — Buffalo Players, High School Teachers' Association and Modern Language Association.

THAYER, GEORGIANA

LITERATURE—POETRY

Home, 134 Morris Avenue, Buffalo; vocation, poet.

Born in Fayetteville, N. Y., February 4, 1880, daughter of George H. Fulmer and Anna Cundill; home in Buffalo since 1905; married to Wallace Thayer of Buffalo, N. Y., June 20, 1905; general education, public school; graduate of Syracuse University, 1902; M.A., 1903.

Experience — Poetry reading before League of American Pen-Women and Buffalo Public Library; published in "Voices," New York, 1925 and 1926; "The Buccaneer," Dallas, Tex., 1924; "Contemporary Verse," Philadelphia, 1925; published "Eve Passes," 1926.

Organizations — Western New York Branch, League of American Pen-Women and College Club.

THAYER, WALLACE

PUBLIC SPEAKING

Home, 134 Morris Avenue, Buffalo; office, Morgan Building; vocation, lawyer.

Born in Buffalo, N. Y., October 18, 1867, son of Edwin Thayer and Mary Pearsall; home in Buffalo since birth; married twice, 1890 to Lillian M. Smith of Buffalo, and 1905 to Georgiana Fulmer of Syracuse; general education, public school, University of Buffalo Law School.

Experience—Lectured on legal subjects at University of Buffalo and before political, social, economic and humanitarian clubs of Western New York; elected to Assembly 1912, to carry through the commission charter of the Progressive Party.

Honors — Won $250 Daniels' Scholarship, first prize, University of Buffalo.

Organizations—Forum.

THIBAUDEAU, AUGUSTUS JACKSON

PHOTOGRAPHY—PICTORIAL

Home, 714 Buffalo Avenue, Niagara Falls, N. Y.; vocation, attorney.

General education, LL.B., Toronto; B.C.L., Trinity College; Osgoode Hall, barrister-at-law; counselor-at-law, State of New York.

Art education — Clarence H. White School of Photography.

Experience—Assistant Editor "Platinum Print."

Honors—Medalist, International Photography Exposition, Munich, 1909; Budapest, 1910.

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C. H. THURBER

GERTRUDE TOWNSEND

THOMPSON, IRWIN

DRAMA—ACTING

Home, 91 Jewett Parkway, Buffalo; vocation, actor, McGarry Players.

Born in Ireland, 1904, son of William Thompson and Letitia Harrison; home in Buffalo since 1920; general education, Lafayette High School, Princeton University.

Experience—Two seasons with the Buffalo Players; eleven weeks with McGarry Players, seven weeks of the eleven in 1924; wrote "Fortuna," comic opera, produced at Princeton and later taken on tour through United States for twenty-eight performances.

Organizations—Tau Club of Princeton, Triangle Club of Princeton Theatre Intime, Princeton and Buffalo Players.

THURBER, CLARENCE HOWE

EDUCATION—ADMINISTRATION

Home, 141 Chatham Avenue, Buffalo; vocation, education.

Born in Brattleboro, Vt., son of John W. Thurber and Eva Howe; home in Buffalo since 1924; married to Alice Helen Egbert of Boise, Idaho, June 30, 1913; three children, Alice Helen, Eleanor and Clarence Jr.; general education, Brattleboro High School; Colgate University, B.A., 1912; Columbia University, M.A., 1921; Ph.D., 1922.

Honors—Phi Beta Kappa, Phi Delta Kappa, Tau Kappa Alpha.

Organizations—Kiwanis; Beta Theta Pi; F. & A. M.; vice-president, Council of Camp Fire Girls.

Author, "Fiscal Support of State Universities and State Colleges," "The Financing of the Public Schools," and "Tuitions and Fees of State Universities."

TISCHENDORF, CARL

MUSIC—PIANO

Home, 512 Winslow Avenue, Buffalo; studio, same; vocation, teacher of music.

Born in Buffalo, N. Y., March 22, 1863, son of Gustave Tischendorf and Hennrietta Schumberg; home in Buffalo since birth; married to Elizabeth M. Thorn of Toronto, Ont.; one daughter, Edith A.; general education, Buffalo public schools.

Art education—Studied with Frederick Federlein 1874; Dr. Fred Delenbaugh, 1876.

Experience—Taught in St. Joseph's Collegiate Institute twenty-seven years, and at St. Vincent's Institute, fourteen years; also taught classes in singing; at present pianist, Lafayette Square Theatre.

Organizations — President, Buffalo Musicians' Association; five years delegate to Federation of Musicians conventions in Detroit, Boston, Cleveland and Atlanta and St. Louis; member Buffalo Musicians' Protective Association, life member of Concordia Lodge No. 143, F. & A. M., Buffalo Consistory, Ismailia Temple.

TILLY, FRANCES

EDUCATION—LANGUAGE

Studio, 493 Franklin Street, Buffalo; vocation, instructor in modern languages, phonetics and intonation.

Born in Sidney, Australia, daughter of Professor William Tilly; general education, Germany, France and England, studied also in United States, Italy and Spain.

Experience—Taught at St. Mary's College, Paddington, London, Eng., and at the Franklin School, Buffalo; specializes in phonetics.

TOWNSEND, GERTRUDE

DRAMA—DIRECTION

Home, 1869 Seneca Street, Buffalo; studio, 301 Curtiss Building; vocation, public reader, teacher of dramatic art, director of plays.

Born at Buffalo, daughter of Hugh Seymour Townsend and Emily Parker; general education, Buffalo Seminary and Buffalo State Normal School.

Art education—Emerson College, Boston, B.L.I., 1922; studied at Northwestern University, School of Speech, School of Expression at Chautauqua, N.

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MISS ETHEL J. TWIST
(Beach photo)

Y., "Inter Theatre Arts," New York; The Lucy Feagin School of Dramatic Art, New York City.

Experience—Appeared with Madam Yvette Guilbert at the American Allied Bazar in 1918; played with the Buffalo Players in "The Missing Man," "Manna," "Sherlock Holmes"; in New York City played with "The Lucy Feagin Players" in the Times Square Theatre; directed "Midsummer Night's Dream" for the East Aurora College Club, for the Roycroft Convention, 1923; head of Dramatic Department, Hutchinson Evening High School; directed play "Come Out of the Kitchen," 1926; numerous public readings given before organizations in and around Buffalo.

Member—Daughters of the American Revolution, Graduates Association, The Buffalo Players, The International Lyceum and Chautauqua Association, The Drama League, The International Association of Teachers of Speech.

TUCKER, GEORGE L.

ARCHAEOLOGY—ETHNOLOGY

Home, 49 Johnson Park, Buffalo; vocation, director of stage and wardrobe, Buffalo Consistory.

Born in Belmont, N. Y., son of George L. Tucker and Rebecca I. Bartlett; home in Buffalo since 1906; general education, public and academic schools; preparatory school for West Point.

Experience—Mr. Tucker has made an extensive study and collection of Iroquois Indian relics, containing 20,000 specimens; donor of Tucker Iroquois Collection to Buffalo Historical Society.

Organizations—First vice-president of New York State Archæological Society; member of various fraternal societies, including Masonic bodies and in 1921 was made an honorary member of the Supreme Council, A.A. S. R., 33rd degree; honorary life member, Buffalo Historical Society.

TULLIS, MRS. DON

MUSIC—SOPRANO

Home, 4 Duane Terrace, Buffalo; vocation, soloist, director and teacher, Richmond Avenue Methodist Church.

Born in Fairmont, Ind., 1890, daughter of James Luther and Melissa Scott; home in Buffalo since 1923; married to Dr. Don Delane Tullis of Ohio, 1909; two children, Don Jr. and James; general education, De Pauw University.

Art education — Metropolitan School of Music, 1912; studied with Herman Leibing, piano, 1909; Edward Nell, voice.

Experience — Sang in oratorio on concert tour through middle west; now soprano soloist and director, Richmond Avenue Methodist Church.

Organizations—Chromatic Club and Wednesday Morning Musical.

TWIST, ETHEL JOSEPHINE

PAINTING—LANDSCAPE

Home, 1120 McKinley Parkway, Lackawanna, N. Y.; studio, same; vocation, art director, Lackawanna schools.

Daughter of Henry J. Twist and Rosa M. Fix; general education, Buffalo State Normal School.

Art education—Sacred Heart Academy; Deaf Mute Institute; Buffalo School of Fine Arts; John Rummell.

Experience — Lectured, May 22, 1924, at the Twenty-eighth Annual Convention, Western New York Federation of Women's Clubs, Hamburg, N. Y., topic: "Beauty Applied to Everyday Life"; June, 1920, Reciprocity Meeting, Hill Culture Club, topic: "The Philippines"; exhibited, "Peace and Quietude," 1926, spring exhibition, Buffalo Society of Artists; held one-man exhibit, landscapes in water color and oil at Young's, Lackawanna, December, 1924. Miss Twist works in tooled leather, ceramics, pastel, water color and oil painting.

Organizations—Buffalo Society of Artists, Hill Culture Club, Lackawanna, president, 1918; and New York State Teachers' Association.

UHRHAN, ALICE V.

MUSIC—CONTRALTO

Home, 67 Parkwood Avenue, Buffalo; vocation, soloist, Concordia Lutheran Church.

Born in Northville, Mich., daughter of Rev. Judson Vradenburg and Julia Hogrien; home in Buffalo since 1906; married to William C. Uhrhan of Buffalo, 1907; one son, Orville; general education, Arcade High School and Training School.

Art education—Studied two years with Harriet Welch Spire; one year, Edward Myer; two years, Ella Snyder; one year, Seth Clark, and with Agnes Preston Storck.

Experience—Sang at Trinity Church, Richmond Avenue Church of Christ, and Kenmore Presbyterian Church.

Organizations—American Artists' Club, associate member Guild of Organists, former member Rubenstein Choral Society.

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CHARLES H. VAN ARNAM
(Beach photo)

FRANCIS B. VALENTINE
(Beach photo)

UNDERWOOD, EVELYN NOTMAN

PAINTING—LANDSCAPE

Home, 85 Bedford Avenue, Buffalo; studio, same; vocation, art instructor, craftswork, batik, stencil, etc.

Born in St. Catharines, Ont., February 20, 1900, daughter of James Ogilvy Notman and Florence Seiffert; home in Buffalo since 1909; married to Harold B. Underwood of Buffalo, N. Y., December 31, 1921; two daughters, Marjory Notman and Dorothea Evelyn; general education, Lafayette High School, 1916; Pratt Institute, 1919.

Art education—Buffalo School of Fine Arts, one year; scholarship in antique, Pratt Institute, Normal Art 1919, instructor, Raymond Ensign; Berkshire Summer School of Art 1920, painting and sketching, instructors, Ernest Watson and Norwood MacGilvray.

Experience—Permanent substitute teacher of art at Lafayette and Technical High Schools, 1920; exhibited pictures at Buffalo Society of Artists, Thumb Box and annual exhibitions; at present designs cards for occasions, decorative panels, landscape painting, batik and other craftwork.

UNHOLZ, ETHLYN M.

EDUCATION—LANGUAGE

Home, 106 Beard Avenue, Buffalo; vocation, Latin instructor, Bennett High School.

Born in Buffalo, N. Y., daughter of Albert F. Unholz and Rose Eiss; home in Buffalo since birth; general education, Masten Park High School, Oberlin College, A.B.

Experience—Latin instructor, Masten Park High School, three years; South Park High School, seven years; now Latin instructor at Bennett High School.

Honors—Phi Beta Kappa key.

Organizations—New York State Teachers' Association, American Association of University Women, Buffalo High School Teachers' Association.

VALENTINE, FRANCIS BARKER

PAINTING—LANDSCAPE

Home, 207 Vermont Street, Buffalo; vocation, commercial designer, Barton, Durstine & Osborn Co.

Born in Buffalo, N. Y., Spetember 20, 1897, son of Francis James Valentine and Ada L. Barker; home in Buffalo since birth; general education, Technical High School 1915, one year Technical Night School, studied commercial design.

Art education—Buffalo School of Fine Arts, 1916-17; Yale School of Fine Arts, 1918-21.

Experience — Worked summers at the following places, Matthews-Northrup Works, Niagara Lithograph in the Art departments, apprentice designer; worked with William C. Francis as sculptor, draftsman and letter artist; for the past five years commercial designer in the art department of Barton, Durstine & Osborn; exhibited group of landscape paintings at Hamburg Fair, September, 1926.

Honors—Scholarship from high school to Buffalo School of Fine Arts; loan scholarship to Yale Art School; at Yale, won two first mentions in Beaux Arts competitions in mural decoration field; Bachelor of Fine Arts degree by Yale University for advanced work of distinction in painting, June, 1926.

VAN ARNAM, CHARLES H.

DANCING

Home, 116 Middlesex Road, Buffalo; studio, Hotel Statler; vocation, dancing instructor.

Born in Troy, N. Y., son of Charles H. Van Arnam and Theresa McGovern; home in Buffalo since 1900; married to Ata Gray, Johnsonville, N. Y., September 21, 1901; general education, public schools of Troy, N .Y.

Art education—Educated in dancing by his father, in Troy.

Experience—Instructor at Emma Willard School, Troy and at St. Agnes, Albany; in charge of social affairs for twenty years as the Grand Union Hotel, Saratoga Springs, N. Y., Bluff Point Hotel, Lake

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JOSEPH J. VARGA
(Beach photo)

HOWARD VOLGENUAU
(Colegrove photo)

Champlain; arranged the dancing for The Golden Jubilee of the Albright Art Gallery; had charge of Mardi Gras and Flower Pageants at Saratoga; Stratford Town pageant, Troy Hospital, 1910; led gavotte at Shakespearian Ball arranged in co-operation with Willie Seymour and John Lund at Saratoga Springs; has had charge of dancing at Children's Charity Ball ever since its inauguration; gave carnivals at Twentieth Century Club with his pupils; has had studio for the past twenty-six years in Buffalo; Mr. Van Arnam originated dances for Maude Adams for "Peter Pan," Irene Rich and Katherine Cornell; produced Floradora Sextette dances at Saratoga Springs, 1900; produced "La Petite Adelaide," ballet at Twentieth Century Club; at present and for many years instructor in dancing at Franklin School.

VAN SANTVOORD, GEORGE

EDUCATION—ENGLISH

Home, 1171 Delaware Avenue, Buffalo; vocation, Headmaster, Hotchkiss School, Lakeville, Conn., formerly Professor of English Literature, University of Buffalo.

Born in Bennington, Vt., August 5, 1891; home in Buffalo 1925-1926; general education, Yale University, 1912; Oxford, 1915.

Experience — Assistant professor, Yale University; head of the Department of English, University of Buffalo, until June, 1926.

Organizations—Holland and St. Nicholas Societies and University Club of New York City; American Dialectic Society; Modern Language Association; Modern Humanities Research Association.

VARGA, JOSEPH J.

PAINTING—DECORATION

Home, 2052 Niagara Street, Buffalo; studio, same; vocation, interior decorator.

Born in Hungary, November 22, 1876, son of John Varga and Anna Nyari; home in Buffalo since 1908; married to Catherine Bermel of Hungary, December 6, 1900; two sons; general education, school in Vag, Hungary.

Art education—Studied with artists of Szckesfehervar and Budapest for seventeen years.

Experience — Decorated the following Buffalo churches: St. Francis, St. Agnes, St. James, Holy Name of Christ, St. John's Lutheran, United Bethlehem, St. John's and Emanuel Church; also Maxine, New Ariel and Capital Theatres, and various other buildings.

Honors—Medal at the age of seventeen.

Organizations — Buffalo Arts Club and Buffalo Society of Artists.

VIVIO, ANTHONY

MUSIC—VIOLIN

Home, 240 North Division Street, Buffalo; studio, 333 Main Street; vocation, composer and teacher of violin and string instruments.

Born in Paganica, Aquila, Italy, May 6, 1893, son of Guiseppe Vivio and Concetta Gianpavoli; home in Buffalo since 1913; general education, schools of Italy, South America and United States.

Art education—Studied in South America, Milan and Saint Cecelia Conservatory in Rome.

Experience—Played at Chromatic Club; solo violinist at beauty contest, Elmwood Music Hall; Twentieth Century Club; broadcast WGR; taught classes comprising members of Chromatic Club; as composer of music, has had eight numbers reproduced on rolls for player piano and numerous compositions published.

Member, Buffalo Musicians' Association.

VOLGENAU, HOWARD

DRAMA—ACTING

Home, 15 Orchard Place, Buffalo.

Born in Buffalo, N. Y., 1902, son of Ernest Volgenau and Jessie Bernhardt; home in Buffalo since birth; general education, Masten Park High School, Colgate University, 1923.

Experience—Appeared in Buffalo Players' produc-

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tions, "Fashion," "Outward Bound," "Three Live Ghosts," "Manna," and Volday Players' production, "Steve."

Honors—Pi Delta Epsilon, (honorary journalistic society).

Organizations—Buffalo Players, Volday Players and Delta Upsilon Fraternity.

VOLLMER, JOSEPH C.

MUSIC—ORGAN

Home, 573 Riley Street, Buffalo; studio, same; vocation, organist, pianist, teacher of theory and singing.

Born in Pittsburgh, Pa., March 10, 1889, son of Max Vollmer and Catherine Schleich; home in Buffalo since 1913; married to Agnes Reinman of Buffalo, N. Y., November 29, 1918; one child; general education, public schools of Pittsburgh.

Art education—Studied with various Pittsburgh teachers and in Cologne Conservatory, Germany.

Experience — Organist at the age of fourteen years in St. Aloysius Church, Pittsburgh, Pa.; organist at St. Mary's Church, Erie, Pa.; music instructor at Sacred Heart College, Wisconsin.

VON GERICHTEN, MARTHA

MUSIC—PIANO

Home, 306 Bird Avenue, Buffalo; studio, same; vocation, teacher of piano and organ.

Born in Troy, N. Y., daughter of William Von Gerichten and Anna Schaffer; home in Buffalo since 1883; general education, public school and high school.

Art education—Studied with Miss Rich, Professor Knapp and Emil Keuchen.

Experience — Organist, Emanuel Evangelical Church; teaching.

Organizations—Buffalo Choral Society and American Artists' Club.

VOSS, MARION B.

MUSIC—PIANO

Home, 608 Potomac Avenue, Buffalo; studio, same; vocation, piano teacher, organist and accompanist.

Born in Buffalo, N. Y., June 12, 1901, daughter of John Voss and Bertha Butler; home in Buffalo since birth; general education, Lafayette High School, 1900.

Art education—Studied with Mrs. Nellie Gould, Buffalo; Oberlin Conservatory, composition; Kathryn McCarthy, Buffalo.

Experience—Pianist with Tony Sarg's Marionette Company; organist Bethlehem Presbyterian Church.

Member Chromatic Club.

VULLO, COSMA

MUSIC—VOICE

Home, 317 Plymouth Avenue, Buffalo; studio, 221 East 35th Street, New York City; vocation, soloist.

General education, public school.

Art education—Studied voice with Ella B. Snyder, Buffalo, and Jerome Hayes, New York City.

Experience—Record for Victor Co.; tour of Keith vaudeville circuit, 1925; six concert engagements at Reading, Pa.; "Music" in Dante Pageant, Buffalo; soloist, Holy Cross Church, six years.

JOHN J. WADE

WADE, JOHN J.

ARCHITECTURE

Home, 15 Crescent Avenue, Buffalo; vocation, architect.

Born in New York City, N. Y., May 11, 1893, son of Elijah Wade and Eleanora Leiser; home in Buffalo since 1921; married to Frances Lees of New York City, October 20, 1920; general education, high school and private tutors.

Art education—Beaux Arts Society of Architects, New York City, instructor, Henry Hornbostel.

Experience — Twelve years architectural experience in New York; associated with Harold J. Cook in the design and construction of Buffalo Consistory, Mt. St. Joseph's School, Red Coach Inn, Niagara Falls and for the firm of Dietel and Wade, produced designs for Home for the Aged, Williamsville, N. Y.; Queen of Peace Church, Nurses Home for Sisters Hospital and Parish House of Father Regan, St. Francis de Sales; taught at Beaux Arts Society, Atelier Rectagon in Buffalo; registered architect of New York State.

Honors—Three medals, New York City.

Organizations—Buffalo Arts Club; director, Buffalo Chapter, American Institute of Architects.

WAGNER. ALOYSIUS JOHN

PAINTING—LETTER DESIGN

Home, 53 Bloomfield Avenue, Buffalo; studio, 78 Exchange Street; vocation, commercial artist.

Born in Buffalo, N. Y., June 21, 1894, son of Peter Wagner and Louise Howiller; home in Buffalo since birth; married to Charlotte Stiefel Muellhausen of Alsace-Lorraine, France, September 5, 1919; two children, Martha and Lorraine; general education, Buffalo Parochial School, St. Mary's, 1907.

Experience—Served an apprenticeship at the Electric City Engraving Co. and worked there eight years; associated with Matthews Northrup Co., 1919-24; Buffalo Engraving Co., 1925; now and for the past year retouching artist with Queen City Photo Engraving Co., Buffalo.

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FRANK A. WATKINS
(Beach photo)

WALKER, JAMES

ARCHITECTURE

Home, 104 Florence Avenue, Buffalo; office, 1326 Prudential Building; vocation, architect.

Born in Ontario, Canada, son of William Walker and Jane Stuart; home in Buffalo since 1901; married to Charlotte A. Morgan of Buffalo, N. Y., 1912; one son, Gordon Stuart; general education, University of Toronto.

Experience—Fifteen years associated with George Cary; specializes in churches and residences.

Organizations—Buffalo Athletic Club, Buffalo Consistory, Hugh De Payen's Commandery, South Shore Golf Club and Buffalo Lawn Bowling Club.

WALLACE, CLARA FOSS

MUSIC—ORGAN

Home, 57 Summit Avenue, Buffalo; vocation, organist.

Born in Melrose, Mass., daughter of Charles E. Foss and Alice Norcross; home in Buffalo since 1900; married to Charles T. Wallace of Buffalo, N. Y., August 31, 1908; general education, grammar school, Melrose; Masten Park High School, Buffalo, 1903; Vassar College, 1908.

Art education—Studied piano with Alice Bradbury, seven years, Melrose, Mass.; studied organ with Seth Clark, three years, and coached with Dr. William S. Waith several years; while in Vassar, studied organ with Dr. George C. Gow and Emma Williams.

Experience—Assistant organist to Dr. George C. Gow, at chapel, Vassar, three years; organist, Parkside Baptist Church, 1901-03; organist, First Presbyterian Church, 1909-10; assistant organist, Plymouth M. E. Church, 1910-11; organist, Asbury-Delawrae Methodist Church, 1911-12; associate organist, First Presbyterian Church, 1912-22—organist and choir director since 1922.

Organizations — American Guild of Organists, Associated Alumnæ of Vassar College, Phi Beta Kappa.

WALLACE, ROBERT

ARCHITECTURE

Home, 703 West Delavan Avnue, Buffalo; office, 517 Mutual Life Building; vocation, architect.

Born in Buffalo, N. Y., son of Robert A. and Eunice Wallace; home in Buffalo since birth; married to Ida E. Lewis of Buffalo, 1894; four children, Leonard L., Margaret Wallace Wortham, Robert A. Jr., and Harry L.; general education, public school, Central High School, Bryant and Strattons College.

Experience—Six years in general office practice; in business for himself thirty years.

Member, New York Society of Architects.

WALTERS, FAY MARIE

DANCING

Home, 548 Elmwood Avenue, Buffalo; studio, 267 West Utica Street; vocation, teacher of dancing.

Born in Pittsburgh, Pa., October 16, 1905, daughter of Jefferson D. Walters and Mrs. D. Crawford; general education, public school and two years South Park High School.

Art education—Studied with Mr. Dixon, Canada, three years; music, eight years with various teachers.

Experience—Has danced since five years of age; with Keith's Circuit in Miss Byton's "La Petite Ballet"; Van and Yorke's "Crow Land"; specialty dance at Buffalo Arts Club Fantasia ball, 1925 and 1926; played at Loew's, Lafayette and Shea's theatres; has a large class in stage dancing; produces and stages revues, musical comedies and dramatic sketches; recital, March 23, 1926, at The Playhouse.

WARD, GEORGE OTTO

DRAMA—ACTING

Home, 268 Potomac Avenue, Buffalo; studio, 198 Delaware Avenue; vocation, designing and acting.

Born in Buffalo, N. Y., 1898, son of William Henry Ward and Anne Froley; home in Buffalo since birth; general education, Lafayette High School.

Art education—Studied drama and elocution with John Rummell, Buffalo.

Experience—With The Park Players, stock company, Utica, N. Y.; also with Jessie Bonstelle; had part of Raymond Floriat, the son in "Madame X"; supported Hope Hampton in "Lovers' Island"; also appeared with Holbrook Blinn, Flora Le Breton, Ben Lyon and Mary Astor.

WATKINS, FRANK ARTHUR

MUSIC—TENOR

Home, 481 Elmwood Avenue, Buffalo; studio, same; vocation, teacher and concert-tenor.

Born at Milford, Mass., July 27, 1877, son of Albert Jotham Watkins and Laura Augusta Eames; home in Buffalo since 1905.

General education — Public schools, high school 1896.

Art education—Frank R. Lotz, Boston; Ivan Morawski, Boston; Edward Randall Myer, Buffalo.

Soloist Westminster Church seventeen years, North Presbyterian Church three years, Chromatic Club, East Aurora; recital, Alert Club, Ladies, Medina, N. Y., A. A. C. Festival; tenor soloist at Temple Beth Zion under regime of the late Joseph Mischa;

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EVELYN M. WATSON

GERTRUDE ALISON WEBER
(Beach photo)

May, 1906, leading tenor role in performance of "Pinafore" under direction of the late Charles Dempsey; in 1912, tenor in MacDowell Male Quartette; May 8, 1917, soloist with the Ward Belmont Choral Society at Nashville, Tenn., giving a performance of "The Rose Maiden" by Cowen, under the direction of Mr. Browne-Martin; May 10-11, 1917, soloist at 7th annual Music Festival of Western Kentucky State he appeared on two programs with Frieda Hempel; Orchard Park; at present tenor soloist at Central Presbyterian Church, Buffalo.

Member, F. & A. M., Buffalo Consistory, Ismailia Temple, Mystic Shrine; Chromatic Club; Paul Revere Lodge I. O. O. F.

WATSON, EVELYN MABEL

LITERATURE—POETRY

Home, 21 South Putnam Street, Buffalo; vocation, poetry and special writing.

Born December 20, 1886, daughter of Benjamin Watson and Mary Permelia Palmer; home in Buffalo since 1909; gneral education, public and high schools of Western New York, Allegheny College and Mount Union College, Litt. B. degree.

Experience—Writings published since the age of nine, in over one hundred publications including, The Lyric West, Scribner's, Craftsman, Contemporary Verse, The Circle, American Poetry, L'Alouette, The Independent, Overseas, Buffalo Arts Journal, and has had work included in several anthologies; among her books are: "Divine Fire and Other Poems," "Kingdom Beautiful," "Niagara," "Flames of Stars," "Liftd Torches," "Flame Wings," "When Mother Played God," "Lighted Tapers," and "Inner Radiance"; her poetry has appeared in several London magazines; on the staff of "The Harp," as contributing editor, and of one magazine devoted to mysticism; member of staff of New York "Circle."

Honors—Various small prizes; $200 prize from Boston Post; honorable mention in Poe International Poem Contest, and in other contests; several times served as judge in such competitions.

Organizations—League of American Pen-Women; The Empire Poetry League, London, Eng.; Poet of the Conchological Society; Western New York vice-president of Poetry Circle; English Poetry Society; judge in Star Poem Contest, American Poetry Literary Association; Fellowship of Reconciliation and Order of Christian Mystics; Order of Bookfellows.

WEBER, GERALDINE ALISON

PAINTING—REPRODUCTIONS

Home, 434 Norwood Avenue, Buffalo, studio, 567 Elmwood Avenue; vocation, painting in oils, Kittinger Co., reproducing old-fashioned flowers and portraits.

Born in Strathroy, Ont., daughter of Peter John Alison and Francis Travers; home in Buffalo since 1896; married to Louis E. Weber of Buffalo, September 4, 1901; general education, in Canada.

Art education—Studied china painting with Leykoff and Bischoff, Detroit; oils with Anderson, London, Ont.; oil painting, Buffalo School of Fine Arts, instructors, Mildred Green, Florence Julia Bach, Bernard V. Carpenter and Urquhart Wilcox; instructor out-door sketching, Otto Schnieder.

Experience—Teacher of china painting, 1900-20; exhibited in the annual exhibitions at the Albright Art Gallery; employed by Kittinger Co. four years.

Honors — Awarded prizes at Buffalo School of Fine Arts; judge of the Fine Arts department for Batavia, Syracuse and Hamburg Fairs.

Organizations—Guild of Allied Arts, Buffalo Society of Artists and Buffalo Society of Mineral Painters.

WECHTER, JULIA A.

DRAMA—DIRECTION

Home, 176 Edward Street, Buffalo; vocation, head of public speaking department, Lafayette High School.

Born in Buffalo, N. Y., daughter of Charles J.

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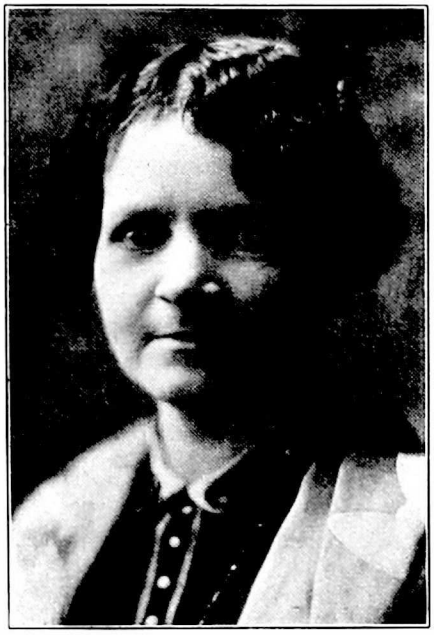

JENNIE E. WELCHER
(Beach photo)

Wechter and Margaret A. Le Hart; home in Buffalo since birth; general education, Holy Angels Academy.

Art education—Emerson College, Boston, Mass.

Organizations—Catholic Actors' Guild.

WEGERT, JOHN RUDOLPH

MUSIC—VIOLIN

Home, 511 West Utica Street, Buffalo; studio, same; vocation, teacher of violin and piano.

Born in Tonawanda, N. Y., August 26, 1873, son of William Wegert and Ricka Damroch; home in Buffalo since 1917; general education, Tonawanda High School.

Art education—Studied with German instructors in Tonawanda and Michigan.

Experience—Played in Detroit and Saginaw; appearances at various clubs and banquets; teacher of violin and piano for many years.

WEIFFENBACH, ELIZABETH

EDUCATION—DRAWING

Home, 19 Elam Place, Buffalo; vocation, head of drawing department, Lafayette High School.

Born in Germany, daughter of Nicholas Weiffenbach and Maria Diebel; home in Buffalo since infancy; general education, Masten Park High School; Buffalo City Training School.

Art education — Graduate of Pratt Institute, Brooklyn; studied at Buffalo School of Fine Arts and New York Art Students' League.

Experience—Art instructor one season at Chautauqua, N. Y.; three summers at Ohio State University; head of drawing department at Lafayette High School several years.

WEISER, LOUIS W.

MUSIC—ORGAN

Home, 101 McKinley Avenue, Buffalo; studio, same; vocation, organist and teacher.

Born in Buffalo, N. Y., September 12, 1889, daughter of Victor Weiser and Rose Distler; home in Buffalo since birth; married to Jennie Patterson of Buffalo, July 28, 1910; two daughters, Ethyl and Charlotte; general education, public school, No. 47, 1904.

Art education—Studied piano with George Lowry, Mrs. Helen Garret Mennig; organ with Scott Ford and William Benbow; theory and harmony with George Koepping.

Experience—Theatrical organist.

Organizations — Buffalo Musicians' Association; American Guild of Organists; Transportation Lodge, No. 842, F. & A. M.; B. P. O. E., No. 23.

WELCH, JANE MEAD

LITERATURE—PUBLIC SPEAKING

Home, 723 Delaware Avenue, Buffalo.

Born in Buffalo, N. Y., March 11, 1854, daughter of Thomas Cary Welch and Maria Allen Mead; home in Buffalo since birth; general education, Buffalo Seminary, Elmira College; eight trips to Europe, West Indies, Philippine Islands, China, Japan, Korea, and Borneo; studied at British Museum, London, and at Bibliotheque Nationale, Paris.

Experience—Contributor to Harper's Magazine; lectures at private schools in and around New York, Cornell University, Denver, Chicago, California; in 1893 gave a course of lectures at Cambridge University, England, fourth summer meeting of extension students, on American History, also spoke in London before Royal Historical Society and read paper at Nottingham before British Association for the Advancement of Science, subject: "The Primitive Americans."

Organizations—Honorary member Twentieth Century Club, Buffalo; member, Daughters of the American Revolution, American Historical Association, New York State Historical Association, Buffalo Society of Natural Sciences, Buffalo Historical Society.

WELCH, KATHERINE KARIN

MUSIC—PIANO

Home, 22 Bidwell Parkway, Buffalo; vocation, acting, pianist.

Born in Rochester, N. Y., daughter of Michael E. Welch and Catherine Moriarty; home in Buffalo since 1913; general education, Mount St. Joseph's Academy, Buffalo; Buffalo Law School.

Art education—Studied piano with the Sisters of St. Josephs, and Margaret Post.

Experience — Appeared in "Expressing Willie," with the Buffalo Players; played in various private recitals.

Member, Buffalo Players.

WELCHER, JENNIE ELIZABETH

PAINTING—MINERAL

Home, 502 West Utica Street, Buffalo; studio, same; vocation, teacher of mineral painting.

Born in Stockholm, Sweden, January 14, 1883, daughter of Strinholm and Katherine Burstrom; married to Adolf Welcher of Buffalo, June 6, 1908; one son; general education, public school, Technical High School, Stockholm, 1900-04.

Art education—Studied painting with her father for eight years, in Stockholm, came to Buffalo in 1906, attended Buffalo School of Fine Arts, one term; Art Institute of Chicago, one year, 1914;

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JOHN D. WELLS
(Pohle photo)

OLIVE WESLEY

studied pottery at the Englewood High School, Chicago.

Experience — Specializes in mineral painting; teaches private class of pupils; studio in Stockholm during 1916-1917.

Organizations—Buffalo Society of Artists, Guild of Allied Arts, Buffalo Society of Mineral Painters.

WELLS, MRS. JOHN B.

PAINTING—MINERAL

Home, 62 St. James Place, Buffalo; studio, same.

Born in Buffalo, N. Y., daughter of J. M. Olin and Martha Jay; home in Buffalo since birth; married to John B. Wells, February 16, 1892; one son, Blake Olin; general education, Central High School.

Art education — Studied mineral painting with Mrs. G. Allison Weber and various out-of-town instructors.

Experience—Exhibited in shows at Iroquois Hotel and Hotel Statler.

Organizations—Corresponding secretary of Buffalo Society of Mineral Painters.

WELLS, JOHN DANIEL

EDITOR

Home, 18 Melton Manor, Buffalo; vocation, managing editor, Buffalo Courier-Express.

Born in North East, Pa., September 9, 1878, son of William Delaney Wells and Mildred Miller; home in Buffalo since 1899; married to Neva C. Siggins of Warren, Pa., June 9, 1897; three children, Mrs. Roswell P. Bagley, Mrs. Raymond D. Stevens and John D., Jr.; general education, public school; Honorary M.A., Syracuse University, 1917.

Experience—Editorial, 27 years; lecture platform, 16 years.

Organizations—President, American Press Humorists' Association, 1910; member, Buffalo, University, Buffalo Athletic, Canoe and National Press Clubs; F. & A. M.; Veterans of Foreign Wars, (honorary).

WERTIMER, MRS. SIDNEY

MUSIC—SOPRANO

Home, 805 Tacoma Avenue, Buffalo.

Born in Rochester, N. Y., 1894, daughter of Edward Smith and Jennie Cawood; home in Buffalo since 1911; married to Sidney Wertimer of Buffalo, 1919; two sons; general education, public school and D'Youville College.

Art education—D'Youville College; studied singing with Miss Cronyn, Buffalo; Mr. Harris, New York City, and Mr. Houston, Eastman School of Music, Rochester.

Experience—Soloist, Westminster, five years; Delaware Avenue Baptist Church, two years; First Presbyterian Church, two years.

Organizations — Chromatic Club, chairman program committee of the Wednesday Morning Musical.

WERTIMER, SIDNEY

MUSIC—TENOR

Home, 805 Tacoma Avenue, Buffalo; studio, same; avocation, tenor soloist at Trinity Episcopal Church.

Born in Buffalo, 1891; son of Henry Wertimer and Agnes Cooper Weed; home in Buffalo since birth; married in 1919 to Florence Smith of Buffalo; two sons.

General education—Buffalo public schools, Lafayette High School; University of Pennsylvania.

Art education—Voice, Seth Clark of Buffalo.

Individual recital at Buffalo Seminary 1917; recital Chromatic Club; soloist Guido Chorus; sung over WGR in connection with Adam Meldrum Anderson and Larkin Hour. Soloist Spring Festival at Canandaigua and Assembly Grounds at Chautauqua.

Member, Chromatic Club, American Artists Club, and Guido Chorus.

WESLEY, OLIVE

MUSIC—VIOLIN

Home, 148 Goodell Street, Buffalo; studio, same; vocation, violin teacher and concert violinist.

Born in Buffalo, daughter of Frank H. and Mina

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Fruck Wesley. General education, Buffalo public school.

Art education—Mme. Barone's School of Dramatic Art; (violin), Phoena Burck and Ross Hunter, Canada; Charles Schilsky, London, England; Advanced and Normal Training under Mrs. John Leonard Eckel, Buffalo.

Experience—Violin, concert work in United States and Canada, including twelve appearances at Canadian Chautauqua. Lectured throughout New York, Vermont and Ontario, Canada; address on "United States" before International Educational Conference. Director of numerous amateur plays and entertainments and has appeared on local programs as both reader and violinist.

Organizations—State Speaker for New York State Baraca — Philathea Union; Vice-President and Chairman of Extension Committee Greater Buffalo Union; Presiding Officer I. O. O. F. organization; member of "The Violin Choir," and the American Artists' Club.

WESTPHAL, W. HERBERT

PHOTOGRAPHY

Home, Eggertsville, N. Y.; studio, 260 Broadway, Buffalo; vocation, photographer.

Born in Buffalo, N. Y., October 6, 1895, son of William Westphal and Marie Gortzig; home in Buffalo since birth; general education, three and a half years of high school and two years night school.

Experience — Associated with his father; own studio, five years.

WHEALEN, CLARA ANNA

DESIGN

Home, 32 Meadow Lane, Lackawanna, N. Y.; vocation, designer and writer.

Born in Buffalo, N. Y., daughter of Jehiel Duel Kinne and Ida Nauland (Neilandt); home in Buffalo and environs intermittently since birth; married to William H. Whealen of Deadwood, S. D., February 7, 1895; two children, son, George (deceased), and daughter, Edith Irene Dodge; general education, public school until fourteen years of age, then private tutor.

Art education—Studied music with Professor Carl Adams, drawing with Miss Chestnutwood and Professor Maycock; art, Rev. John Bank; graduate of National School of Interior Decorating.

Experience—Monuments designed, stained glass windows, book covers, house plans, book plates and various other designs exhibited at Elmwood Music Hall and Albright Art Gallery; writer of special articles for newspapers and magazines, also library propaganda; has done public reading and lecturing, and has been chairman of the Fine Arts Department of the Western New York Federation of Women's Clubs for the past four years.

Honors—Won prize for best summer home; prize design for city seal, Lackawanna.

Organizations—League of American Pen-Women, Western New York Branch, auditor, 1925-26; Northwestern Press Syndicate; Western New York Federated Clubs, chairman of Fine Arts Department since 1923; Lackawanna Public Library, president, board of trustees for six years; New York State Library Association; Woman's Universal Alliance, Washington, D.C. Branch; Pioneer Study Club, Lackawanna, past president; Woman's Roosevelt Memorial Association, New York City; Y. W. C .A.; Red Cross Society, and chairman of Republican Women's Association.

Mrs. Whealen was chiefly instrumental in securing funds and site for the Lackawanna Carnegie Library.

WHEELER, CHARLES BARKER

LITERATURE—POETRY

Home, 305 Elmwood Avenue, Buffalo; vocation, official referee of Supreme Court.

Born in Poplar Ridge, N. Y., December 27, 1851, son of Cyrenus Wheeler, Jr., and Jane Barker; home in Buffalo since 1873; married to Frances M. Rochester of Buffalo, N. Y., June 28, 1883; two children, Thomas Rochester Wheeler and Jane Barker, (Mrs. Roland Lord O'Brian); general education, Williams College, Class of 1873, degree L.L.D. conferred by Williams College in 1913.

Experience—Justice Supreme Court, fifteen years, on expiration of term appointed Official Referee of Supreme Court; writer of verse and skilled in cutting silhouettes from childhood.

Organizations—Member, University Club, Alpha Delta Phi.

WHEELER, GLADYS FAY

DANCING—EDUCATION

Home, 36 West Riverside, La Salle, N. Y.; studio, 433 Franklin Street, Buffalo; vocation, teacher of classical and ballroom dancing.

Born in Worcester, Mass., April 26, 1899, daughter of Clarence Howland Wheeler and Emma Otis; lived in Niagara Falls since 1901; general education, Niagara Falls High School, 1917.

Art education—Graduate Chalif Normal School of Dancing, New York, 1921; studied costuming and national dance costumes in seven European countries; specialized in Spanish dancing with Aurora Arriaza and Maria Montero.

Experience—Carnegie Hall recital, with Borowski in "The Russian Isba"; director of dance for Clementine Miller on tour; professional ballroom work; has taught three years in Buffalo; two years on staff of First Settlement Music School.

Honors — Was Honor Graduate of the Chalif School, demonstrating ballroom work at Chalif School, summer session, 1921; on invitation, presented new dance steps to the American Society of Dancing Teachers Convention at the Waldorf Astoria, New York, 1926.

Member American Society of Teachers of Dancing, Buffalo Arts Club, Buffalo Players.

WHIDDIT, WILLIAM WALL

MUSIC—ORGAN

Home, 844 Ingleside Avenue South, St. Petersburg, Fla.; studio, same; vocation, teaching, organist and choir director.

Born in Newburgh, N. Y., son of William W. Whiddit and Lucretia Jennings; home in Buffalo since 1919; married to Clara L. Whidden of Goshen, N. Y., January 1, 1901; one daughter, Marie Louise Whiddit.

Art education—Graduate in Public School Music course, Cornell University; studied organ with S. P. Warren; voice, George Sweet; piano, Progressive Method and others.

Experience—Organist and director, Trinity M. E. Church, Newburgh, and Goshen Presbyterian, seven

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years; Epworth M. E. and First Presbyterian churches, Norfolk, Va., eleven years; Baptist Temple, Brooklyn, three years; official organist and director, Jamestown Exposition, Norfolk, Va., 1907; director of the Handel Oratorio Society, Norfolk; tenor soloist, Olef Scholom Temple, Norfolk, eleven years; organist and director, Central Presbyterian Church, Buffalo, seven years; now organist and choir director of St. Peter's Episcopal Church, St. Petersburg, Fla.

Organizations—Member of Rotary Club, Utica and Buffalo; Buffalo Chapter, American Guild of Organists.

WHITE, JAMES PLATT

LITERATURE—DRAMA

Home, Hotel Touraine, Buffalo; office, 815 White Building; vocation, office building operator.

Born in Buffalo, N. Y., December 22, 1878, son of James Penfield White and Anna Dobbins; home in Buffalo since birth; general education, private tutors and private schools of Buffalo and California; Harvard, 1900, A.B.

Art education—Special study in drama at Harvard; intensive study of the European theatre from 1906 until 1908.

Experience — Editorial board, "The Harvard Monthly" in senior year; author of "The Modern English Drama" in Harvard Monthly; author of "The Dramas of M. Paul Hervieu" in "Poet Lore," 1902; adviser to Winthrop Ames on modern European drama from 1908 to 1914, first at New Theatre then at Little Theatre; suggested American production of "Prunella," directed at the Studio Club production of Gerhart Hauptmann's "Peace on Earth!" (Das Friedensfest) first time in Buffalo, 1912, as part of celebration of Hauptmann's fiftieth birthday and suggestor of the Studio Club's production of "Joy"; gave an address before American Drama Society of Boston, 1913 on "The Organization of the Theatre," published in "Poet Lore," 1913.

Organizations—Member Board of Managers of The Bach Choir Society of Bethlehem, Pa.; Buffalo Fine Arts Academy, Friends of the Albright Art Gallery, Buffalo Musical Foundation, Buffalo Symphony Society, Chromatic and Harvard Clubs, Buffalo Society of The Archaeological Institute of America, Guild of Allied Arts, Buffalo Society of Artists, Buffalo City Planning Association and Buffalo Society of Natural Sciences.

WHITE, MILLICENT RUSSELL

MUSIC—PIANO

Home, 198 Anderson Place, Buffalo.

Born in Rochester, N. Y., March 12, 1897, daughter of Carleton Haskins White and Clara Russell; home in Buffalo since 1897; general education, Buffalo Seminary 1916, Smith College 1920.

Art education — Ethel Newcomb, New York; Howard Brockway, New York; Angelo Read, Buffalo.

Experience—Teacher of piano and harmony, five years, Buffalo; appeared as "Gertrude" in "Fashion" Buffalo Players' production, 1924, and as "Minnie Whitcomb" in "Expressing Willie," 1925.

Organizations—President, Chromatic Club, 1926-27; member Buffalo Players, Graduates' Association, executive board, 1926; College Club, Smith College Club.

NELIA GARDNER WHITE

WHITE, NELIA GARDNER

LITERATURE—FICTION

Home, 90 McKinley Avenue, Kenmore, N. Y.; vocation, fiction writer.

Born in Andrews Settlement, Pa., November 1, 1894, daughter of Rev. John A. Gardner and Anna Jones; home in Buffalo and environs since 1916; married to Ralph L. White of Buffalo, August 11, 1917; two children; general education, graduate of Canaseraga, N. Y. high school; Emma Willard Kindergarten School, Syracuse, N. Y.; two years' course at Syracuse University.

Experience—Published set of three books entitled severally, "Mary," "Marge" and "Michael"; has written various short fiction for the American, Ladies' Home Journal, Colliers, Everybodys and other publications.

Member of the Western New York Branch, League of American Pen-Women.

WHITESIDE, GRACE L.

MUSIC—PIANO

Home, 169 West Ferry Street, Buffalo; studio, same; vocation, teacher of piano and drawing.

Born in Dunkirk, N. Y., August 15, 1907, daughter of Robert Whiteside and Edith Wallace; home in Buffalo since 1918; general education, Lafayette High School, 1926.

Art education—Studied with Miss Alyn and Miss Beckett; the Arts course of Lafayette High School.

Honors—One poster accepted by Electrical League of the Niagara Frontier.

Member of choir, Normal Park Methodist Episcopal Church.

WICKSER, JOSEPHINE WILHELM

DRAMA—PAGEANTRY

Home, 1089 Delaware Avenue, Buffalo, N. Y.

Born in Buffalo, N. Y., daughter of Edward Wilhelm and Amelia Louise Gerber; home in Buffalo since birth; married to Edward G. Hard in 1903,

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after his death, married to John G. Wickser of Buffalo, 1918; one son, Edward William Hard; general education, Buffalo Seminary, 1891.

Art education—Member of Graduates' Association, Buffalo Seminary work shop continuously since 1891.

Experience—Began writing plays, verse and pageants for girls' schools; later wrote historical pageants and is at present an historical pageant writer and also an expert pageant consultant; among the historical pageants written are the pageant to celebrate the opening of the Great Lift Lock of the Barge Canal, Little Falls, N. Y.; the pageant at Oswego, N. Y., to celebrate its centennial; pageant given by the city of Rome, N. Y., to celebrate the 150th anniversary of flying the first American flag at Fort Stanwix at Rome; pageant for celebration, Erie Canal Centennial at Buffalo; pageant given to celebrate opening of new Statler Hotel by Chamber of Commerce, Buffalo; pageant, Ithaca Hospital, given at twenty-fifth anniversary, New York State Charities and Corrections at Syracuse; pageants for 100th anniversary, First Church, Buffalo; for the Y. W. C. A.; for the 30th anniversary Western Federation of Women's Clubs; for the opening of Bennett High School; for the 50th anniversary of Buffalo State Normal School and for various schools, Zonta Club, etc.; pageants for boys of Nichols School; Buffalo Seminary; for the 75th anniversary, Larkin Company; "The Spirit of Dante," a pageant given at outdoor theatre, Canisius College; "A Pageant of the Trees," given by Buffalo State Normal School and later in other cities. Mrs. Wickser also writes verse-prose articles and composes music. All of Mrs. Wickser's pageants are written in verse.

Honors—Marble bust of Dante, gift of Pen-Women; received a prize for "The Junior League March," in the Junior League contest.

Organizations—Member, Graduates' Association, Scribblers, Buffalo Players, Zonta Club, Twentieth Century Club, woman member of the Board of Education, Buffalo, for seven years, first appointed by Mayor Fuhrmann, then by Mayor Buck; woman member of the New York State Pension Commission, appointed by Governor Whitman. Under this commission the present State Pension Act was formed.

WICKSON, MILDRED R.

EDUCATION—ENGLISH

Home, 47 Massachusetts Avenue, Buffalo; vocation, English instructor, Bennett High School.

Born in Buffalo, N. Y., daughter of Norman Wickson and Nettie Edsall; home in Buffalo since birth; general education, Lafayette High School; University of Buffalo, B.S.

Experience—English instructor, Depew, N. Y., High School, two years; now and for the past year, English instructor, Bennett High School.

Organizations—New York State Teachers' Association.

WILBER, WILLIS CAREY

LITERATURE—FICTION

Home, 109 Fargo Avenue, Buffalo and Collins, N. Y.; vocation, farmer.

Born in Belleville, Ont., January 1, 1890, son of Milton B. Wilber and Mary Carey; home in Buffalo and environs since 1894; general education, Buffalo public schools, Lafayette High School, Brown University, 1913.

Experience—Short story writer, stories appearing in "Vanity Fair" under direction of H. L. Mencken and George Jean Nathan; news writer with Buffalo Express, 1913-21; night city editor, Cleveland Press, 1922-23; city editor, Baltimore Post, 1923; W. R. Hearst papers, 1923-25; author of numerous essays on live-stock breeding, appearing in American and English technical journals.

WILCOX, URQUHART

PAINTING—PORTRAITS

Home, 537 Franklin Street, Buffalo; studio, 85 North Pearl Street; vocation, director, Buffalo School of Fine Arts, Albright Art Gallery.

Born in New Haven, Conn., October 22, 1874, son of Daniel Hand Wilcox and Frances Louisa Ansley; home in Buffalo since 1897; married to Anne Clinton of Buffalo, N. Y., July 12, 1904; two daughters, Ethel Clinton Wilcox and Elizabeth Hand Wilcox; general education, Hopkins Grammar School, New Haven; Black Hall School, Black Hall, Conn.; graduate, Yale University, 1895.

Art education — Art Students' League, Buffalo, and Art Students' League, New York; studied in Europe.

Experience—Teacher of drawing and painting, Buffalo School of Fine Arts since 1904; active in stage and poster design; has painted portraits of various prominent Buffalonians.

Honors—Twice winner of Fellowship prize, Buffalo Society of Artists.

Organizations—Buffalo Society of Artists; member, Board of Directors, Albright Art Gallery.

WILD, WILLIAM

PAINTING—LANDSCAPE

Home, 249 Walnut Street, East Aurora, N. Y.; studio, same; vocation, commercial artist.

Born in Germany, January 10, 1875; home in East Aurora since 1910; married to Katherine B. Ertel of Buffalo, December 17, 1902; one son, Carl William; general education, grammar schools.

Art education—Studied decorative painting with J. Sprissler, Germany; Buffalo School of Fine Arts.

Experience—Exhibited with Buffalo Society of Artists, Buffalo Arts Club, private exhibits; exhibited in one man exhibit on nature subjects at Museum of Natural Sciences.

Organizations — Buffalo Arts Club, one of the founders; member, Buffalo Society of Artists, Buffalo Society of Natural Sciences, American Entomological Society and Buffalo Botanical Society.

WILE, DANIEL

DRAMA—ACTING

Home, 22 Fordham Drive, Buffalo; vocation, research engineer.

Born in Louisville, Ky., March 5, 1902, son of William Wile and Amelia Wolf; home in Buffalo since 1924; general education, College of Engineering, University of Kentucky, 1924.

Art education—Course in art with Professor C. M. Sax, University of Kentucky.

Experience — Active member, Romany Players, (Little Theatre group) during 1923 and 1924 seasons at Lexington, Ky.; stage manager and part of servant in Buffalo Players' production of "The Thief," 1926.

Organizations—Member of American Society of Heating and Ventilating Engineers and Tau Beta Pi, honorary engineering fraternity.

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WILLIAMS, IRVING S.

PAINTING—ILLUSTRATION

Home, 99 16th Street, Buffalo; vocation, commercial artist.

Born in Buffalo, N. Y.; home in Buffalo intermittently since birth.

Art education—Buffalo School of Fine Arts; pupil of the School of the Museum of Fine Arts, Boston; A. E. F. Art Center, Paris.

WILLIAMS, FRANCES E.

PAINTING—MINERAL

Home, 20 Brantford Place, Buffalo; studio, same; vocation, teacher of mineral painting.

Born in Darien, N. Y., daughter of Samuel Perry Williams and Harriet Lambert; home in Buffalo since childhood; general education, School No. 36.

Art education—Studied with Mrs. Barnes and Rose Clark; with Mr. Cobden and Mr. Meane, Philadelphia; Mr. Sherrett, Washington, and with Marshall Trye and Maud Mason in New York.

Experience — Teaching since 1901; exhibited at Pan-American Exposition and in the Buffalo Society of Mineral Painters exhibition.

Honors—Honorable mention at the Pan American Exposition, Buffalo, 1901—one of two so honored.

Organizations — Buffalo Society of Mineral Painters.

WILLIS, KATHLEEN

DRAMA—DANCING

Home, 33 Gatchell Street, Buffalo.

Born in England, 1909, daughter of Francis Willis and Emily Fowler; home in Buffalo since 1914; general education, public school, No. 44.

Art education — Studied singing and dancing, Walker's Dancing Academy.

Experience—One season with Dorothy Byton in Chicago, Keith's Circuit, two seasons with McGarry Players, dancing at various Canadian theatres, now in New York playing in "No, No, Nannette."

WILSON, EMILY VIOLA

MUSIC—PIANO

Home, 23 Parkview Avenue, Buffalo; studio, same; vocation, teacher and accompanist.

Born in Lockport, N. Y., December 12, 1901, daughter of Charles F. Wilson and Viah Absalm; home in Buffalo since 1904; general education, South Park High School.

Art education—Studied with Mrs. Bertha Caugnard for many years; six months with William J. Gomph, Buffalo.

Experience—Appeared in individual concerts, Atlanta, Ga., twice; benefit concert for School No. 70; played in numerous recitals at Mrs. Caugnard's studio, and one at Grosvenor Library; public accompanist.

Organizations — Buffalo Choral Club and Chromatic Club.

LUCILLE FRANCES WILSON
(Beach photo)

WILSON, LUCILLE FRANCES

MUSIC—ORGAN

Home, 415 Huntington Avenue, Buffalo; vocation, pianist, teacher, organist.

Born in Wilson, N. Y., daughter of Glen W. Wilson and Frances Emily Stockwell; home in Buffalo since 1918; general education, High School, Rockford, Ill.

Art education—Lawrence Conservatory of Music, Appleton, Wis., post-graduate course; summer course with Arthur Shattuck, Neenah, Wis.; studied with Mrs. McLeod, Buffalo; Howard Wells, Chicago; Ernest Hutcheson, New York.

Experience—Organist and choir director, Methodist Episcopal Church, Appleton, Wis., 1912-13; First M. E. Church, Green Bay, Wis., 1913-1918; North Park United Presbyterian Church, Buffalo, 1924-25. Buffalo.

Organizations — American Guild of Organists, Alpha Delta Pi, Mu Phi Upsilon, Chromatic Club, Buffalo Players, Rockford Mendelssohn Club.

WISEMAN, CLARE R. T.

(—— 1926)

("WAKELEIGH RHODES")

MUSIC—LITERATURE

Home, 77 Chatham Avenue, Buffalo; studio, same.

Born in New York City, N. Y., daughter of Charles Wakeley Rhodes and Harriet De Nike; home in Buffalo since 1903; married April 20, 1911 to Eugene Gilbert Wiseman; general education, private tutors, private schools, Normal school; died in Buffalo, N. Y., August 11, 1926.

Art education—Special courses in Literature in Chicago University; graduate of Chicago Musical College.

Had sung in church and concert work; produced two plays: "Mothers' Day," and "The Red Marhova," one motion picture: "The Point of View." Her first sixteen stories appeared in the Illustrated

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Sunday Magazine. Later her stories appeared in McCalls, McClures, Munseys and Metropolitan, The Black Cat, Women's World, Physical Culture and others.

Was at one time vice-president of Rubinstein Club; member of League of American Pen Women.

WISHING, ARLYNE

DRAMA—SINGING

Home, Hamburg, N. Y.

Born in Hamburg, N. Y., 1904, daughter of Frank Wishing and Mary Venner; general education, Hamburg High School.

Art education—John B. Roger's Producing School, Ohio; Buffalo Conservatory, dancing with Mme. Durbow; voice, Mary Ward Prentice.

Experience—Sang with John Rogers' Orchestra in Ohio, two years; with McGarry Company, first season; sang at two recitals of Chromatic Club; director "Distinctive" amateur theatricals for three years.

Honors—Won first scholarship, Buffalo Conservatory of Voice.

Organizations—Chromatic Club.

WITTE, OSCAR L.

MUSIC—VIOLIN

Home, 191 East Ferry Street, Buffalo; studio, Halsted Conservatory, Lockport, N. Y.

Born in Buffalo, N. Y., June 4, 1884, son of Adolf Witte and Elizabeth Matheies; home in Buffalo since birth; married to Hazel B. Shur of Buffalo, June 12, 1907; one son, Damon George; general education, public school No. 8 and Central High School.

Art education—Caton's College; studied with William Gould and Frank Davidson.

Experience—Played at Delaware Avenue Baptist Church, eighteen years, Masonic Lodges and at Tabernacle Church of Christ, Tonawanda.

Organizations — Odd Fellows' Lodge, Crescent Lodge, No. 551.

WOLKIND, MRS. NATHAN

MUSIC—SOPRANO

Home, 496 Richmond Avenue, Buffalo; vocation, lyric soprano soloist.

Born in Odessa, Russia, April 15, 1899, daughter of Anselm Leff and Thanna Asquith; home in Buffalo since 1905; married to Nathan Wolkind of Pittsburgh, Pa., January 28, 1926; general education, Masten Park High School, 1917.

Art education—Studied voice with Henry Dunman, 1920-22, and with Miss E. B. Raymond, 1922-26.

Experience — Sang at Montefiore Club, Buffalo, 1925; Hadassah Club, broadcast WGR, 1924.

WOOD, MABEL F.

EDUCATION—ENGLISH

Home, 52 Beverly Road, Buffalo; vocation, English instructor, Bennett High School.

Born in Rochester, N. Y., daughter of Henry J. Wood and Sara Forsythe; home in Buffalo since 1901; general education, Lafayette High School; Syracuse University, A.B.

Experience—English instructor, Hutchinson High School, six years, and Bennett High School, one year.

Honors—Scholarship, Syracuse University.

Organizations—New York State Teachers' Association, Buffalo High School Teachers' Association.

WOODWARD, PEARL E.

EDUCATION—ENGLISH

Home, 149 Woodward Avenue, Buffalo; vocation, English instructor, Bennett High School.

Born in Buffalo, N. Y., daughter of William F. Woodward and Grace K. Samson; home in Buffalo since birth; general education, Lafayette High School, Buffalo State Normal School, University of Buffalo, B.S., one summer session, Cornell University.

Experience—English instructor, Technical High School, three years; Bennett High School, one year.

Organizations—New York State Teachers' Association, Girl Reserves, Y. W. C. A. and Buffalo Players.

WOOLER, ALFRED

MUSIC—TENOR

Home, 171 Cleveland Avenue, Buffalo; studio, same; vocation, teacher of voice, harmony and composition, director and composer.

Born in England, 1867, son of David Wooler and Sarah Simpson; home in Buffalo since 1901; general education, Bradley's Private School, England, 1885.

Art education—Studied with Dr. Clark, University of Pennsylvania; Elliott Haslem and William Courtney, New York; Benjamin Firth and R. Bradley, England.

Experience—Concert soloist for thirty years; invited twice as guest conductor in Toronto, Massey Hall, to conduct his own composition; composer of four hundred anthems, sacred songs, vocal duets, secular songs, male quartettes and choruses, piano compositions and cantatas; winner of International Anthem Contest prize, 1911.

WRIGHT, REV. BRUCE S.

PUBLIC SPEAKING—CLERGYMAN

Home, 501 Delaware Avenue, Buffalo; vocation, pastor of Asbury Delaware Methodist Episcopal Church.

Born in Jamestown, N. Y., 1879, son of Albert J. Wright and Bertha Simpson; home in Buffalo since 1920; married to Margarette Armstrong of Kane, Pa., 1907; two daughters, Harriet E. and Elizabeth Anne, and one son, Robert Bruce; general education, Allegany College, Meadville, Pa., D.D.

Experience—Pastor of Union Church of Manila, Philippine Islands, 1915-18; pastor, Trinity Church, Albany, 1918-1920; pastor of Asbury Delaware M. E. Church, Buffalo, since 1920; author of "Americans Away," "Moments of Devotion," "Children's Six Minutes," "Master Say On."

Organizations—Rotary Club, Buffalo Consistory, president, Buffalo Ministers' Association.

WYLEGALA, VICTOR B.

PUBLIC SPEAKING

Home, 879 Humboldt Parkway, Buffalo; office, 761 Fillmore Avenue; vocation, attorney.

Born in Buffalo, N. Y., November 23, 1892, son of Joseph Wylegala and Theodora Wieczorek; home in Buffalo since birth; married to Barbara E. Stegelska, May 3, 1921; three children; general education,

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Canisius High School, Canisius College, A.B., and M.A.; University of Buffalo, L.L.B.

Experience — Lectured for ten years on social, political and patriotic subjects, appearing before numerous clubs and societies and at public functions.

Organizations—Buffalo Athletic Club, Knights of Columbus, South Shore Country Club, Buffalo Society of Natural Sciences, City Planning Association, American Legion, and Buffalo Musical Foundation.

YATES, BETTY

LITERATURE—POETRY

Home, 1243 Delaware Avenue, Buffalo; vocation, writing.

Born in Buffalo, N. Y., December 6, 1905, daughter of Harry Yates and Mary Duffy; home in Buffalo from birth to 1924; general education, Franklin School, Buffalo, 1924; special courses in writing at Boston University and Columbia University.

Experience—Book reviews for New York newspapers; "Wild Rain," a volume of verse published 1926.

YATES, ELIZABETH M.

PAINTING—EDUCATION

Home, 374 McKinley Parkway, Buffalo; vocation, teacher of art, Lafayette High School.

Daughter of Henry N. Yates and Fannie Meriam; home in Buffalo since 1906; general education, Masten Park High School, 1907; Lake Erie College, 1907-08.

Art education—Pratt Institute, Normal Art, 1910; Berkshire Summer School of Art; Chautauqua, Alfred Ceramic School; Broadmoor Art School, Colorado Springs.

Experience — Supervisor of drawing in public schools, Buffalo; art teacher, Lafayette High School; exhibited in Thumb Box exhibitions; has had paintings hung at the Albright Art Gallery after the summer at Lake Placid autumn of 1923 and at Broadmoor Art Gallery, Colorado Springs, Colo., after the summer of 1925.

YOUNGS, MIRIAM FRANCES

MUSIC—PIANO

Home, 102 Rodney Avenue, Buffalo; vocation, teaching.

Born in Williamsville, N. Y., June 30, 1901, daughter of Jasper B. Youngs and Grace Smith; home in Buffalo since 1904; general education, Hutchinson High School.

Art education—Buffalo School of Music; Jane S. McLeod, musical history, Mrs. Clara D. Montillon; harmony and interpretation, Louis Siegel, Mona Jieliman; ear-training, Mona Bates; two years with Ernest Hutcheson; musical essentials with Howard Brockway.

Experience—Recital, June 5, 1921; Chromatic Club appearances, 1925; six years' teaching; teacher in First Music Settlement School.

Organizations—Secretary and treasurer of Junior Musical Club, also vice-president; active member of Chromatic Club.

ZAKRZEWSKI, JOSEPH

ARCHITECTURE

Home, 342 Walden Avenue, Buffalo; studio, same; vocation, architect.

Born in Poland, March 12, 1880, son of John and Mary Zakrzewski; home in Buffalo since 1881; married to Josephine Burzynska of Buffalo, June 28, 1904; four children; general education, Buffalo public and parochial schools.

Art education — Technical High School night course, three years.

Experience—Designs and supervises homes and commercial buildings; Fillmore Theatre, Liberty Milk Company Building, Mother House of Sisters of St. Francis, V. A. Onorato Building, Commodity Commercial Building, etc.

Organizations — Polish Business Men's Association and Polish Singing Circle.

ZIMMERMAN, GERTRUDE

MUSIC—VOICE

Home, 175 Jewett Avenue, Buffalo.

Born in Chicago, Ill., daughter of Samuel Rautenberg and Hedwig Guse; home in Buffalo since 1906; married to Walter Zimmerman of Buffalo, May 24, 1917; one child; general education, Buffalo public schools.

Art education — Studied with Bertha Drescher, Buffalo, and Franz Proschowski, New York City.

Experience — Has sung in various private city clubs, churches and broadcast WMAK and WGR; sang at the opening concert of the Saengerfest of Central New York Saengerbund.

Organizations—American Artists' Club and Chromatic Club.

ZENT, MARJORIE EVELYN

DRAMA—DANCING

Home, Krohn Avenue, Gardenville, N. Y.

Born in Columbus, Ohio, April 27, 1910, daughter of Robert Harrison Zent and Evelyn Strawn Dial; home in Buffalo and vicinity since 1913; general education, Buffalo and Gardenville public schools; Gardenville High School.

Experience—Danced at Shea's Theatre as winner of Buffalo Courier Charleston contest; professional engagement with Charleston Revue.

ALLEN, CHARME WILLA

PIANO—READER

Home, 378 West Ferry Street, Buffalo; studio, same; vocation, piano teacher and accompanist.

Born in Dayton, Ohio, November 19, 1890, daughter of Charles Wright and Theresa Wolfe; home in Buffalo since 1913; married to Joseph B. Allen of Centerville, Ohio, April 9, 1913; one daughter, Willa Gene; general education, public school and high school, Dayton, Ohio.

Art education—Studied piano with Alice Becker Miller and Professor Ridgway, Dayton, Ohio; piano, Chicago School of Fine Arts, instructor, Dunning Payne Jones; Arnold Cornelissen, Buffalo; studied pipe-organ with William Gomph and George Allen Bouchard, Buffalo; in expression, graduate O'Brien

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EDITH JANE BACON
(Beach photo)

School of Expression, Dayton, Ohio; now studying with Jane Keeler, Buffalo.

Experience — Director, Ladies' Orchestra, Auditorium Theatre, Dayton, Ohio; taught piano, Dayton; various recitals and accompanist, German Lutheran Church Choir, Dayton, three years; played in Victoria Theatre, Buffalo, five years; Shea's North Park Theatre, one year, and in various other Buffalo theatres; now accompanist in Allen Symphonic Saxophone Band and for Mr Allen in his solo work; teaching piano, Buffalo; broadcast WGR, 1925-26-27; as reader, with Dayton Stock Company, Fairview Park Theatre, three seasons; reader at various Masonic luncheons at Hotel Statler and at various Buffalo clubs.

Honors — Honorable mention in piano, Chicago School of Fine Arts.

ALLEN, JOSEPH BROWN

MUSIC—SAXAPHONE, CLARINET

Home, 378 West Ferry Street, Buffalo; studio, same; vocation, teacher; director Allen Symphonic Saxophone Band.

Born in Centervi le, Ohio, April 9, 1890, son of Thomas Benjamin Allen and May Kindle; home in Buffalo since 1913; married to Charme Wright of Dayton, Ohio, April 7, 1913; one daughter, Willa Gene; general education, public school and high school, Dayton, Ohio.

Art education—Studied clarinet with Joseph Elliott, Cincinnati, Ohio; Carl Schaffer and George Denniwitz, Dayton, Ohio; violin, Emil Weigand, Dayton, Ohio; Joseph Ball and George A. Koepping, Buffalo.

Experience—Played clarinet four years with John C. Weber Prize Band; member of Allen Family Band and Orchestra; concerts, Chautauqua circuit, 1900 to 1904; theatre orchestras in Dayton and Buffalo; director Allen Symphonic Saxophone Band 1925-27; broadcast WGR on various occasions as saxophone soloist as well as in direction of Allen Symphonic Saxophone Band.

Organizations—Member, Buffalo Symphony Orchestra since its organization; Buffalo Musicians' Association; F. & A. M., Elks.

BACON, EDITH JANE

PAINTING—PORTRAITS

Home, 195 Englewood Avenue, Buffalo; vocation, art instructor at Park School, Snyder, N. Y.

Born in Chicago, Ill., daughter of Martin W. Bacon and Dora Green; home in Buffalo since 1925; general education, Parker Normal School, Chicago, Ill., Kemper Hall Preparatory School, 1897, Kenosha, Wis.

Art education—Attended Chicago Art Institute, 1900; studied painting with William P. Henderson and Walter Ufer, New York; summer course with Charles W. Hawthorne, Provincetown, R. I.; studied outdoor sketching and figure with Professor E. Ambrose Webster in Spain.

Experience—Exhibited at Chicago Arts Club, 1924; Chicago Art Institute, 1916-26; exhibited paintings "Chickens" and "Flowers" at Provincetown, 1924-27; portraits, "Robin," "Trudy," and "The Garden," at Buffalo Society of Artists' Annual Exhibition, 1927; held exhibition of landscapes, portraits and flowers with Harriet F. Bain at Milwaukee Art Institute, 1923, and at Kenosha, Wis., 1924.

Organizations — Member of Provincetown Art Association and Buffalo Society of Artists.

BARRELL, MARGARET ADSIT

MUSIC—CONTRALTO

Home, 48 Colonial Circle, Buffalo; studio, same; vocation, teaching and singing.

Born in Hornell, N. Y., daughter of John Adsit and Louise Brown; home in Buffalo since 1895; married to George B. Barrell of Buffalo, July 24, 1909; two children, Nathaniel and Frances Louise; general education, St. Margaret's School, 1900.

Art education—Studied with Mrs. George Fiske, Edward R. Myer, Buffalo; George Fergusson, Mme. Arthur Nikisch, Berlin, Germany; Oscar Seagle, Schroon Lake, N. Y.; Conrad Bos, New York.

Experience—Recitals for various organizations such as Fortnightly Club, Cleveland; Matinee Musical, Indianapolis; Chromatic Club, Buffalo; oratorio engagements, Bach Festival, Bethlethem, Pa., with Philadelphia Orchestra; several appearances with Walter Damrosch; teaching in Buffalo for many years; soloist, St. Paul's Cathedral and First Presbyterian Church; conductor Community Chorus in the absence of Harry Barnhart.

Organizations—Organizer and president of Buffalo Community Chorus since its foundation in 1917; chairman Program Committee, 1909-15, president Chromatic Club, 1915-19.

BIRNIE, VIRGINIA FARMER

MUSIC—'CELLO

Home, 24 Norway Park, Buffalo; vocation, concert artist, teacher of 'cello.

Born in Newton, Mass., daughter of Everett W. Farmer and Florence Gilbert Woodruff; home in Buffalo since September, 1926; married to William

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D. Birnie, Jr., of Watertown, Mass., September 28, 1925; one son, William D., III; general education, public school and high school, 1920, Winchester, Mass.

Art education—Studied harmony, eurythmic dancing, French and 'cello, at the Charlotte White Music School, Boston, Mass., 1918-22; solfeggio, Longy School of Music, Boston, 1921-22; studied 'cello four years with Joseph Malkin, New York City; went abroad summer of 1922 on educational tour, visiting galleries, concerts, etc.

Experience—Taught 'cello at Elizabeth Peabody House, Boston, 1921-1923 and at South End Music School, 1925, Boston; taught 'cello at Dean Academy, Franklin, Mass., 1924-25; taught 'cello and solfeggio at Cambridge Neighborhood House, 1924-25; gave recital, Steinert Hall, Boston, 1921, presented by Charlotte White; played 'cello in hotel orchestras, Stanley Hotel, Estes Park, Colorado, summer of 1925 and Hotel Tadousac, Quebec; 'cello soloist at the weekly vesper services, Church of Our Saviour, Brookline, Mass., during 1921 and 1922; various public appearances in Buffalo; engaged to play at opening of Statler Hotel, Boston, March, 1927.

Organizations—Member of MacDowell Club and Prelude Club, Boston; American Artists' Club Buffalo.

Bielefeldt, Curt C.

PAINTING—PORTRAITS, MURALS

Home, 800 Genesee Street, Buffalo; studio, same; vocation, painting.

Born in Mewe, Germany, son of Rudolph Bielefeldt and Hulda Mehrke; home in Buffalo since 1924; general education, High School of St. Katharine at Danzig, Germany.

Art education—Fine Arts Schools at Danzig and Berlin, Germany; studied in England, France, Holland and Belgium; pupil of Professor F. Groeber and F. von Kamptz.

Experience — One-man shows in Germany and England; exhibited with the Buffalo Society of Artists in 1924-25-26-27, in the annual as well as thumb box exhibitions; painted murals in St. Casimir's Church, Rochester, N. Y., and Pilgrim Church, Buffalo, N. Y.; exhibited in New York City and Cleveland; and in Buffalo Arts Club exhibitions, 1925 and 1926; painted life-size portrait of George Washington for Washington Hall, Touraine Hotel, Buffalo.

Organizations—Member, Buffalo Society of Artists and Buffalo Arts Club.

Bowen, Dorothea Mae

INTERPRETIVE DANCING

Home, 249 Bryant Street, Buffalo; studio, 477 Elmwood Avenue; vocation, teaching interpretive dancing.

Born in Cripple Creek, Colo, May 29, 1905, daughter of Howard E. Bowen and Elizabeth S. Schroder; home in Buffalo since October, 1926; general education, Hollywood School for Girls, Hollywood, Calif.; one year, University of California.

Art education—Three years, Denishawn School, Los Angeles; Ruth St. Denis, Ted Shawn and Ellen Becker.

Experience—Appeared with Denishawn Dancers, three years, concert tours covering United States and England; dancing instructor of Hollywood School for Girls, 1923; appeared in various dance acts with Agnes de Mille at University of California; had charge of Denishawn School, Hollywood, 1924 and 1925, giving various dance concerts in and around Los Angeles and Hollywood; since 1926 associated as instructor with Ellen Becker School of Dancing and Its Related Arts, Buffalo.

Honors—Denishawn Gold Medal.

CURT C. BIELEFELDT
(Beach photo)

Brandel, Florence Margaret

DRAMA—ACTING

Home, 44 Ramsdell Avenue, Buffalo; vocation, clerk.

Born in Buffalo, N. Y., November 27, 1904, daughter of Frank Joseph Brandel and Catherine Dowd; general education, Technical High School.

Experience—Various parts in plays of St. Paul's Dramatic Circle; appeared in "The Four Flusher," 1927.

Organizations—St. Paul's Dramatic Circle.

Carlino, M. Lucia

MUSIC—SOPRANO

Home, 348 Prospect Avenue, Buffalo; studio, 15 South 27th Street, Flushing, L. I.; vocation, opera singer and teacher.

Born in Buffalo, N. Y., December 20, 1896, daughter of Joseph Carlino and Catherine Lopez; home in Buffalo intermittently since birth; general education, Buffalo Public School, No. 2; Holy Angels' Academy, Buffalo, three years.

Art education—Studied voice with Mme. Edith Gardenzi, New York, one year; Maestro Giovanni Barbiere, Naples; piano and interpretation, Maestro Carlo De Simone, Naples; voice, Mme. Julie Valda, Paris; studied solfeggio with Carlo Baroczzi.

Experience—Sang in Niagara Falls at International Theatre, 1917, and at Shea's Theatre, benefit; gave concerts at Naples, December 28, 1925; February 27, 1926, and April 10, 1926; Rome, April 26, 1926, and Hotel Statler, Buffalo, January 26, 1927.

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ERNEST CRIMI
(Beach photo)

JOHN O. DAVIES
(Beach photo)

Honors—Won oratorical contest, two years, 7th and 9th grades, School No. 2, Buffalo.

Contemplates concert and operatic career under the direction of Charles Unger, New York City.

CHRIST, WILLIAM EUGENE

LITERATURE—POETRY

Home, 541 Norwood Avenue, Buffalo; office, 200 Main Street; vocation, insurance.

Born in Buffalo, N. Y., August 10, 1898, son of C. Herman Christ and Mary Klipfel; home in Buffalo since birth; general education, School 56, Lafayette High School, 1921, Buffalo; Princeton University, two years.

Art education—Specialized in English literature at Princeton under instruction of Dr. Henry Van Dyke.

Experience—Poems in Lafayette and intercollegiate student publications, B. A. C. Backer and various newspapers.

Honors — Class poet, Lafayette, 1921; Poole Scholarship at Princeton; honor student two years at Princeton.

Organizations—Princeton Club of Buffalo.

CRIMI, ERNEST

ARCHITECTURE—MUSIC

Home, 224 Crescent Avenue, Buffalo; office, 1411 Genesee Building; vocation, architect.

Born in Buffalo, N. Y., April 6, 1890, son of Peter Crimi and Isabel Bolough; home in Buffalo intermittently since birth; married to Bertha Kraft of Buffalo, June 29, 1912; two children, James Ernest and Robert Paul; general education, Buffalo public schools and Technical High School.

Art education—Architecture, Green & Wicks, ten years; Bryant Fleming in landscape architecture; William Harries; member of the firm of Wicks & Hopkins, five years. Music, studied with Seth Clark, Dr. Edward Durney, Walter S. Goodale, as member of boys' choir and boy soloist; studied with Henry Dunman intermittently for twelve years.

Experience—Designed and built under his direction, schools, Nos. 76, 31, 74, 75 and various other Buffalo public schools; civic center plan designed for Architects' Club, Asheville, N. C., and adopted by the city government, 1926; various residences in Buffalo; architect for the Board of Education last three years. Music, soloist, Trinity Choir, 1917 and 1918; soloist, Guido Chorus; soloist, Delaware Avenue Baptist Church, 1922; soloist, Church of the Ascension, 1919-21; broadcast WKBW, WGR and WMAK; tenor soloist, St. Mark's Church, Toledo, Ohio, 1915-16; tenor soloist, Central Methodist Church, Asheville, N. C., 1926; various concerts in Asheville and Buffalo; interested in evangelistic singing.

Honors—Second prize, $2000, in competition, 1919, plan of arrangement of buildings for the University of Buffalo; honorable mention, residence competition, "White Pine" magazine, 1915; honorable mention, garden design, competition, 1921, "House and Garden" magazine.

Organizations—Buffalo Chapter American Institute of Architects, secretary 1920; secretary, Guido Chorus, 1917-18-19; former member, Guild of Allied Arts; member, Washington Lodge, F. & A. M.

DAVIES, JOHN ORTHELLO

MUSIC—BARITONE

Home, 22 Orton Place, Buffalo; vocation, tailor.

Born in Belfast, Ireland, April 29, 1886, son of Rev. John M. Davies and Mary Orthello; home in Buffalo since 1917; general education, private school and Campbell's College, Belfast, Ireland.

Art education—Studied voice with Knox Patterson, Belfast, four years; now coaching with Gertrude McTaggart, Buffalo.

Experience — Soloist, St. Paul's Evangelical Church, Buffalo, 1924-26; broadcast in concerts, WGR, July, August, September and October, 1926; WMAK, November, 1926; soloist, Church of the

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Covenant, Buffalo, 1927; various public appearances, specializing in Irish songs.

Organization—Member, Church of the Covenant Choir.

FORSTER, OTILDA CATHERINE

DRAMA—ACTING

Home, 14 Villa Avenue, Buffalo; vocation, clerk.

Born in Buffalo, N. Y., December 25, 1906, daughter of Peter Forster and Anna Bauer; home in Buffalo since birth; general education, St. Francis Xavier Academy.

Art education—Studied dramatics with Eugene Klocke, Buffalo.

Experience—Appeared in "Full House," St. Paul's Dramatic Circle's production, 1926; "The Four-Flusher," St. Paul's Darmatic Circle, 1927.

Organizations—St. Paul's Dramatic Circle.

GREDZICKI, ROBERT FRANK

MUSIC—PIANO

Home, 79 Koons Avenue, Buffalo; studio, same; vocation, piano teacher.

Born in Buffalo, N. Y., January 30, 1903, son of Joseph Gredzicki and Mary Laks; home in Buffalo since birth; married to Victoria Nowicki of Buffalo, July 8, 1924; two children, Robert and Henry; general education, St. John Kanty Parochial School, Public School 44.

Art education—Studied with Peter Jankowski, eight years, Sherwood Music School course, including harmony and theory.

Experience—Teaching six years, qualified Sherwood Music School teacher; various recitals, directing Dixie Orchestra and playing piano in same, four years; piano solos at Norwood Institute of Music; broadcast, WGR, WMAK, WEBR, 1926; various appearances at churches and clubs as piano soloist and directing Dixie Orchestra.

Organizations—Member of New York Academy of Music.

HEBB, DOROTHY MAE

MUSIC—VIOLIN

Home, 404 Seneca Street, Buffalo; studio, same; vocation, teacher of violin.

Born in Rutland, Vt., February 12, 1905, daughter of George S. Hebb and Jean Peria; home in Buffalo since 1926; general education, public school and high school, Brattleboro, Vt., 1923.

Art education — Studied privately with Frank Snow, Brattleboro, Vt.; David Mannes School of Music, New York City; studied violin with Sandor Harmati, Wolfe Wolfinsohn, 1925-26.

Experience — Played at various school recitals; now teaching violin and director of Buffalo Settlement Music School.

Organizations — Buffalo Symphony Orchestra; Chromatic Club; Brattleboro High School Alumni.

HOFFMEYER, OLIVE JOSEPHINE

MUSIC—ORGAN

Home, 282 Dearborn Street, Buffalo; vocation, organist.

Born in Buffalo, N. Y., daughter of Albert J. Hoffmeyer and Elizabeth C. Young; home in Buffalo since birth; general education, St. Francis Xavier Academy, 1905.

Art education—Studied piano with Charles Armand Cornell, voice with Emma Raymond, and organ with Henry Zeintz, Buffalo.

Experience — Organist, All Saints' Church, two years; St. John the Baptist Church, eight years.

Organizations—Catholic Women's Saturday Afternoon Club; Philomathea Society of Canisius College and Buffalo Council of Catholic Women.

HAYN, JULIUS

MUSIC—FLUTE

Home, 58 Cary Street, Buffalo; office, 408 Pearl Street; vocation, physician.

Born in Angola, N. Y., November 26, 1892, son of Julius J. H. Hayn and Carrie Miller; home in Buffalo and environs since birth; general education, Masten Park High School, 1911; George Washington University, one year; University of Buffalo, M.D., 1921.

Art education—Began study of music, flute, at age of twelve; studied with various instructors including Theodore Dillaway; harmony and theory, one year at George Washington University; withdrew from University of Buffalo, 1919, for study of flute in New York City with George Barrare.

Experience—First flutist in Buffalo Symphony Orchestra, three years; various tours with Russian Symphony Orchestra of New York, direction of Jacob Altschuler; with various Buffalo theatrical orchestras for fifteen years.

Organizations — American Medical Association; Buffalo Academy of Medicine; Buffalo Musicians' Association; various fraternal, professional and social organizations.

IRONS, WILLIAM V.

EDUCATION—CHEMISTRY

Home, 26 La Salle Avenue, Buffalo; vocation, Professor of Chemistry, University of Buffalo.

Born in McDonald, Pa., 1883, son of William Irons and Edith Van Orsdell; home in Buffalo since 1910; married to Marie V. Trimmer of McDonald, Pa., 1909; one daughter, Virginia; general education, Westminster, B.A., 1906; University of Pittsburgh, post-graduate, 1907-08; University of Minnesota, 1917, Ph.D.

Experience—Supervisor of schools in Champion, Pa.; McDonald High School; at University of Buffalo since 1910.

Organizations—Kappa Phi Lambda, Beta Chi Epsilon, Phi Beta Sigma, Kappa Xi, American Chemical Society, American Society of Testing Materials, American Association of University Professors, American Association for the Advancement of Science, American Pharmaceutical Association, and Society of Natural Sciences.

JOHNSON, CHARLOTTE BARKER

DRAMA—MUSIC

Home, Youngstown, N. Y.; studio, Ford Hotel, Buffalo; vocation, actress.

Born in Buffalo, N. Y., April 2, 1879, daughter of James Barker; home in Buffalo intermittently since birth; married to Charles L. Johnson of Buf-

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LAURA GERTRUDE KELSEY
(Alpeda photo)

falo, July 10, 1913; general education, Buffalo public schools.

Art education—Piano, voice and sight-reading, William Leggett, Buffalo; violin, Leroy Moon, one year; studied voice with The English Grand Opera Company, New York; dramatics, Percy Winter, Philadelphia; studied pictorial art at Art Students' League, Buffalo, six years, instructors, design, Bernard Carpenter; illustration, Lucius Hitchcock; china painting, Grace Milsom, Buffalo.

Experience—Soloist and member of choir, Calvary Presbyterian Church, Buffalo; accompanist at various recitals and clubs; member of Orpheum Players, Philadelphia; appeared in musical comedies, "Forty-five Minutes from Broadway"; "Fifty Miles from Boston"; "When Knighthood was in Flower," and "Mary Jane's Pa"; with English Grand Opera Company on tour, played in "Madame Butterfly" at Toronto, Montreal, Ottawa, Quebec and Winnipeg; one season in Washington, D.C., New National Theatre, appearing in "Thais," "La Boheme," "Aida," "Faust," "Martha," "Carmen' and others; summer musical comedy, Trenton, N. J., and Jersey City, playing in "Robin Hood," "Red Feather," "Butterfly on the Wheel," etc.; played in "Robin Hood" at Baltimore, Md., all with The English Grand Opera Company.

Honors—Won first and third prizes, given by Peter Paul, cover design for Buffalo Address Book.

JOHNSTON, NATHALIE PHELPS

("ROXANA BARNARD")

LITERATURE—ESSAYS

Home, 124 Garrison Road, Williamsville, N. Y.

Born in Simsbury, Conn., May 31, 1877, daughter of John Wesley Phelps and Mary Buckley; home in Buffalo and environs since 1913; married to Harry F. Johnston of Canajoharie, N. Y., June 23, 1911; three children, Dorothy Phelps, George Granville and Lois Van Dolsen; general education, McLean Seminary, Simsbury, Conn., 1894; Drew Seminary, Carmel, N. Y., 1897.

Experience—Various verse and sketches in newspapers; "A Day in Number 5," in Woman's Home Companion, June, 1905; editor of Drew Seminary "Memorabilia." Early writings were under the pen name "Roxana Barnard."

Honors — Class valedictorian at McLean Seminary, 1894.

Organizations — Abigail Phelps Chapter, Simsbury, Conn., Daughters of the American Revolution.

KELSEY, ERNEST FLINT

LITERATURE—POETRY

Home, 151 Royal Avenue, Buffalo; vocation, superintendent, The Wm. Hengerer Co.

Born in Ottawa, Kan., October 1, 1870, son of Kathalo Kelsey and Agnes Flint; home in Buffalo since 1892; married to Grace A. Pratt of Buffalo, N. Y., October 13, 1896; three children, Laura Gertrude, Stillman Pratt, and Lois Willoughby; general education, Salamanca High School, 1889; Chautauqua Literary and Scientific Circle, 1894.

Experience—Speaker at dinner clubs and luncheons, contributor of verse and prose to magazines and trade papers; religious teacher and organizer of the Bancroft Class; teacher of scouting to Boy Scouts; teacher and speaker in the Baraca Movement; United Presbyterian Church, Buffalo; editor of "Facts," house organ, Wm. Hengerer Co., 1896-1900; "On the Square," Niagara Square Congregational Church, 1893-95; "Baraca News," United Presbyterian Church, 1923-1926.

Organizations—F. & A. M., Sons of the American Revolution, Woodcraft League.

KELSEY, LAURA GERTRUDE

MUSIC—PIANO

Home, 151 Royal Avenue, Buffalo; studio, same; vocation, piano teacher.

Born in Buffalo, N. Y., August 1, 1900, daughter of Ernest Flint Kelsey and Grace A. Pratt; home in Buffalo since birth; general education, graduate of Hutchinson High School, 1920, and Chautauqua Literary and Scientific Circle, 1926.

Art education—Studied piano with William J. Gomph and Jane Showerman McLeod, Buffalo; Ernest Hutcheson, New York City; harmony, Kathryn McCarthy, Buffalo, and Howard Brockway, New York.

Experience—Taught piano in Buffalo; recital at Twentieth Century Club.

Organizations—Member of Chromatic Club of Buffalo.

KIRKPATRICK, HILDA CECIL

LITERATURE—PAGEANTRY

Home, 360 Auburn Avenue, Buffalo; studio, same.

Born in Buffalo, N. Y., June 17, 1892, daughter of George T. Greene and Minnie Elizabeth Greene; home in Buffalo since birth; married to William C. Kirkpatrick of Buffalo; two sons, William Jr. and John; general education, Buffalo public school and Lafayette High School, 1910.

Art education—Miss Mason's School for Girls, Ossining-on-the-Hudson, 1911; Boston Conserva-

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tory of Music, 1912; studied piano with Emma Hayward.

Experience—Wrote 'Mother Goose," produced by the Mothers' Club of Buffalo at the Twentieth Century Club, 1923; "Flower Pageant," 1923; wrote "Now and Then" character sketch, 1926; pageant, "The Spirit of Richmond," commemorating the fortieth anniversary of the Richmond Avenue M. E. Church; pianist at The Seaman's Home; organist, Levant Chapter, Order of Eastern Star, superintendent of children's work, W.C.T.U.

Organizations—Vice-president, Richmond M. E. Mothers' Round Table; member, Buffalo Mothers' Club; Buffalo McAll Auxiliary; Eastern Star, Levant Chapter.

KREPPEL, THERESA CECILIA

DRAMA—ACTING

Home, 114 West Hazeltine Avenue, Kenmore, N. Y.; vocation, bookkeeper.

Born in Buffalo, N. Y., September 8, 1904, daughter of Andrew G. Kreppel and Mary Schemm; home in Buffalo and environs since birth; general education, public school, St. Boniface, 1918.

Experience—Appeared in "A Full House," January, 1926; "The Fourflusher," December, 1926, St. Paul's Dramatic Circle, Kenmore, repeated February, 1927, at Elks Temple.

KUJAWA, IRENE

PAINTING—FABRIC

Home, 6 Domedion Street, Buffalo; vocation, china and fabric painter.

Born in Buffalo, N. Y., February 25, 1927, daughter of Stanley F. Kujawa and Magdalene Chizanowska; home in Buffalo since birth; general education, parochial school, St. Adelbert's, and Public School 57, 1920, Masten Park High School; Edmiston Business Academy, 1922.

Art education—Studied painting with Francescan Sisters, Corpus Christi School, 1922-26.

Experience—Exhibited "The Good Shepherd" at Independent Artists' show, 1925; illuminates lamp shades; hand painted gowns.

Organizations — Member Salon of Independent Artists.

KUJAWA, NORBERT

MUSIC—PIANO

Home, 6 Domedion Street, Buffalo; studio, same; vocation, teacher of piano.

Born in Buffalo, N. Y., February 7, 1909, son of Stanley F. Kujawa and Magdeline Chizanowska; general education, St. Adelbert's Parochial School, Public School No. 57, 1920, Masten Park High School, 1926; now attending University of Buffalo, pharmacy course.

Art education—Studied piano with Peter Jankowski, 1916-25; organ with Joseph Raszeja, 1926; graduate of Sherwood Music School course, Chicago, 1926.

Experience—Concert at Polish Union Hall, October 4, 1925; played in various recitals given by Mr. Jankowski; broadcast through WGR and WMAK since 1925.

Honors — Silver medal from Sherwood Music School, Chicago, 1925.

JOHN MARKWART
(Beach photo)

LEE, ETHEL MASON

VOICE—PIANO

Home, 67 St. James Place, Buffalo; studio, same; vocation, teacher of voice and piano, accompanist; organist Saint Columba Church.

Born in Oneida, N. Y., daughter of Elmer Mason and Adella Harrington; home in Buffalo since 1916; married to John J. Lee of Troy, N. Y., January 28, 1909; two children, Mary and Jack; general education, public school and high school, Canastota, N. Y.; Syracuse University.

Art education—Studied piano with Louis Baker Phillips and George Alexander Russell; voice, Mme. Baebenroth, Charles Butler, Syracuse; voice with Carboni, New York City, one year; studied voice and coached in oratorio work with Edward Barrow, Utica, N. Y.; studied organ with Charles Courboin, Oswego, N. Y.

Experience — Taught piano and voice, Utica School of Music, 1906-11; alto soloist, First M. E. Church, Utica, N. Y., 1908; studio accompanist, 1910-11, for Edward Barrow; organist South Street M. E. Church, Utica, 1910-11; alto soloist St. Paul's Cathedral, Buffalo, 1921-22; alto soloist, Church of the Ascension, Buffalo, 1924-25; had charge of municipal organ concerts, Elmwood Music Hall, Buffalo, 1926; in charge of music for Queen Marie banquet, November, 1926; now organist at Saint Columba Church.

Mrs. Lee has also written various song-poems, parodies, etc.

Organizations—Buffalo Civic Club, Buffalo Choral Club, Women's Democratic Club, Leroy, N. Y. Chapter, Daughters of the American Revolution.

MARKWART, JOHN

DESIGN—FURNITURE

Home, 114 Burroughs Drive, Buffalo; studio, 1893 Elmwood Avenue; vocation, designer of furniture.

Born in Cleveland, Ohio, December 8, 1892, son of John Markwart and Marie Liebenaur; home in

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WILLIAM BOYD MARR
(Beach photo)

Buffalo since 1923; married to Harriet M. Keller of Cleveland, Ohio, April 24, 1917; general education, public school; short time at South High School, Cleveland.

Art education—Cleveland School of Art, four-year graduate course, 1909; studied interior decorating and furniture design with Louis Rorimer; sculpture, Herman Matzen; color, Henry George Keller.

Experience—Actively engaged in furniture design since 1910; designed furniture for homes of Harold Lloyd, Mary Pickford, Los Angeles; Henry Ford and Charles Gross, Cambridge, Ohio, also designed furniture for the lobbies and reception rooms of the Drake Hotel; in association with Thomas McElvein, designed furniture for Buffalo Consistory and Shrine Club; Detroit Automobile Club, Detroit, Mich.; associated with Kittinger Co., Buffalo, since 1923.

Honors—First prize, bronze medal at Furniture Design Exhibit, Cleveland Museum of Art, May, 1922; honorable mention at School Children's Exhibition at St. Louis Exposition, World's Fair.

Organizations — Member, Buffalo Consistory, Shrine, Brenton D. Babcock Lodge, F. & A. M., Cleveland; Mt. Olive Chapter; Alumni Association, Cleveland Art School, Cleveland, Ohio.

MAGGIO, ANGELO

MUSIC—SAXAPHONE, CLARINET

Home, 131 Mulberry Street, Buffalo; studio, same, vocation, teacher of saxaphone and clarinet.

Born in Buffalo, N. Y., January 20, 1893, son of Stephen Maggio; home in Buffalo since birth; married to Florence DeJaniero of Buffalo, July 30, 1918; five children, Christ, Florence, Frances, Rose and Theresa; general education, public school No. 2.

Art education—Studied clarinet with William Robinson; drums with George Dante.

Experience — Leader of Canadiana Orchestra; broadcast every Thursday through WMAK; played with Armbruster's Orchestra; John W. Bolton, 174th Regiment Band, three years; Buffalo Park Band; played clarinet and saxaphone at Pekin Restaurant, Palais Royal, Teck Cafe; Mandarin Restaurant, three months.

Organizations—Buffalo Association of Musicians.

MAGGIO, CROSS

MUSIC—DIRECTION

Home, 111 Chatham Avenue, Buffalo, N. Y.; vocation, leader of Maggio's Como Orchestra.

Born in Buffalo, January 25, 1896, son of Stephen and Phyllis Maggio; home in Buffalo since birth; married to Rose Fimiani of Buffalo, February 8, 1923; one child; general education, public school, No. 2.

Art education—Private instruction with Buffalo teachers.

Experience—Toured United States with Webb's Orchestra; leader of Maggio's Como Orchestra for the past two years; has organized and is in charge of several orchestras for dancing, parties, etc.

Organizations—Member, Musicians' Association of Buffalo.

MARR, WILLIAM BOYD

DRAMA—ACTING

Home, 90 Johnson Park, Buffalo, N. Y.; vocation, printing.

Born in Chicago, Ill., August 20, 1885, son of William Boyd Marr and Jean Dodd; home in Buffalo since June, 1926; married; three daughters; general education, King's College, London, England, graduated, 1903.

Art education—Two years vocal music under the direction of Edmund Burke, New York; two years with Second Division (Canadian Troops), concert troup, dramatic character parts in France.

Experience—Various character parts in amateur theatrical productions in Montreal and Toronto; character parts with Buffalo Little Theatre Guild, Inc., Buffalo; music, baritone solo appearance with Second Division Troup.

Personally selected for congratulations by Prince Edward of Wales for character work in gala entertainment given in honor of the Rainbow Division by Second Division Troup, (Canada), in autumn of 1919 at Stadt Theatre, Bonn, Germany.

Organizations—Independent Order of Foresters; I.O.O.F.; Buffalo Little Theatre Guild.

MERLIHAN, MARIE

DRAMA—ACTING

Home, 159 Villa Avenue, Buffalo, N. Y.; vocation, stenographer.

Born in Guelph, Ontario, October 26, 1903, daughter of Thomas F. Merlihan and Cressie Leyes; home in Buffalo since 1915; general education, Loretta Convent, Stratford, Ont., 1915; Hurst's Business College, one year.

Experience—Minor role in "Seven Chances," given at St. Mary's Hall, 1926; lead in "Four Flusher," February, 1927, at Elks' Temple under the direction of Eugene Klocke, St. Paul's Dramatic Circle, Kenmore.

Organizations—Member of St. Paul's Dramatic Circle.

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VLADZIA MASHKE
(Beach photo)

CAPTAIN CALVERT K. MELLEN
(Beach photo)

MASHKE, VLADZIA

MUSIC—PIANO

Home, 1775 Seneca Street, Buffalo, N. Y.; studio, same; vocation, soloist and piano teacher.

Born in Leningrad, Russia, June 19, 1902, daughter of Stanley Mashke and Eliza Greenburg; home in Buffalo since 1912; general education, Hutchinson and Technical High Schools.

Art education—Ernest Hutcheson, New York City and Helen Garrett Mennig, Buffalo.

Member, Buffalo Arts Club.

MEYERS, KITTY

ARTISTS' MODEL

Home, 47 West Chippewa Street, Buffalo, N. Y.; vocation, model for artists and fashions.

Born in Buffalo, August 12, 1905, daughter of Charles Meyers and Kitty Dietrich; home in Buffalo since birth; general education, Buffalo public schools and business college.

Experience—Posed for Harry Bell, for Wm. Hengerer Company and at Technical High School classes.

MESMER, MARGARET L.

LITERATURE—ART

Home, 38 Linwood Avenue, Buffalo.

Born in Buffalo, N. Y., 1904, daughter of Dr. John M. Mesmer and Elizabeth Hoffman; home in Buffalo since birth; general education, Buffalo Seminary; Wellesley College, B.A., 1926.

Art education—Wellesley College, major study, art appreciation and history of art.

Honors—First honorable mention, contest of College Arts Association of America, contest comprising thesis and three examinations, severally on ancient, medieval and modern art, pictorial and plastic, open to seniors of all American colleges; first and second prizes and three mentions were awarded.

Organizations—Member, Graduates' Association.

MELLEN, CAPTAIN CALVERT K.

EDUCATION—ADMINISTRATION

Home, 47 Brantford Place, Buffalo, N. Y.; vocation, principal of Lafayette High School.

Born in Richmond, Va., August 8, 1864, son of John Mellen and Rebecca Calvert King; home in Buffalo since 1896; married to Constance Thorne Jones of Oakfield, N. Y., July 7, 1892; one daughter, Rebecca Calvert Mellen; general education, district schools of Durham, N. H.; Franklin Academy, Dover, N. H.; Norwich University, Northfield, Vt., 1884.

Experience—Teacher for forty-two years—three years in Cary Seminary, Oakfield, N. Y.; two years in Holderness School, Holderness, N. H.; seven years De Veaux College, Niagara Falls, N. Y.; three years in charge of Mellen School, Buffalo; seven years, Central High School; twenty years, principal, Lafayette High School. Captain Mellen has lectured before many Buffalo organizations, particularly before societies of young girls and boys.

Organizations — Past vice-president, University Club of Buffalo; past-president of Associated Academic Principals of New York State; Knights Templar, Mystic Shrine, Buffalo Consistory; past-president of Buffalo School Masters' Association and of Buffalo Society of Vermonters; captain, N.G.S.N.Y.

NIEMO, LECH THADDEUS

LITERATURE—EDUCATION

Home, 428 Richmond Avenue, Buffalo, N. Y.; office, 524 Brisbane Building; vocation, lawyer.

Born in St. Paul, Minn., May 10, 1888, son of Ludwik Niemojowski and Mary Filipowska; home in Buffalo since 1902; married to Ola Mae Roberts of Terra Haute, Ind., May 29, 1915; general education, University of Buffalo, 1911; Western Reserve University of Cleveland, Ohio; University of Warsaw, Poland.

Experience—Lectured before literary clubs in New York and Buffalo on Polish and Russian literature;

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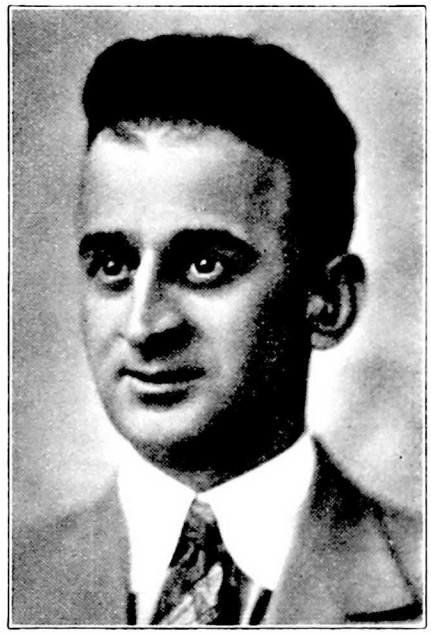
MRS. HERBERT H. MUNSEY
(Beach photo)



CHARLES NEUMANN
(Beach photo)

lectures at University of Buffalo evening session on Polish literature and history; various stories published in Polish newspapers; translates from Polish into English.

Organizations—Dilettante Club; Alpha Delta Phi; Phi Delta Phi.

MUNSEY, ETHEL HOLMES

DRAMATIC READING

Home, Snyder, N. Y.; studio, 306 Crosby Building, Buffalo; vocation, dramatic reader, teacher, lecturer.

Born in Newark, N. J., December 4, 1888, daughter of James S. Holmes and Annie D. Burgess; home in Buffalo since 1916; married to Herbert Haskell Munsey of East Orange, N. J., October, 1908; one son, Herbert, Jr.; general education, public school and high school, 1906, East Orange, N. J.

Art education—Emerson College, private instruction with Mrs. John F. Rabbit; personal correspondence course with Dean Southwick of Emerson College.

Experience—Private and public recitals in New England and the Eastern states, giving dramatic readings and impersonations; lecturer on inspirational and educational subjects; professional story teller and teacher of story telling and dramatization; lectured at Community School of Sunday School Council of Religious Education of Erie County under the auspices of the Y.W.C.A.; parliamentary law class; dramatized "Hiawatha" for Indian group and plays for Parent-Teachers' Association, "The Mothers of Any Town," "The Gypsy Trail"; writes her own impersonations and many readings.

Organizations—Daughters of The American Revolution, Buffalo Chapter; Daughters of 1812; New England Women; Zonta Club; "The Avonians"; The Current Events Club and The Friends' Club.

NEUMANN, CHARLES

ARCHAEOLOGY—EDUCATION

Home, 33 Woeppel Street, Buffalo, N. Y.; vocation, collector and lecturer on archaeology.

Born in Buffalo, 1888, son of August Neumann and Louise Schueller; home in Buffalo intermittently since birth; general education, public schools of Buffalo.

Art education—Fifteen years private study and research in archaeology.

Experience—Toured Germany, Belgium, France and Spain, studying the archaeological data and collecting specimens; gives lectures with specimens at schools, churches and lodges, and has made a detailed study of various Indian tribes, collecting costumes and relics.

Organizations—Member Buffalo Historical Society and Buffalo Society of Natural Sciences.

NEUBAUER, FRANK BARNARD

MUSIC—TRUMPET—VIOLIN

Home, 259 Woltz Avenue, Buffalo; studio, same; vocation, teacher of trumpet and violin.

Born in Dirshau, Germany, December 8, 1885, son of Jacob Neubauer and Mary Stryrzinska; home in Buffalo since 1892; married to Sophie Lewandowska of Buffalo, July, 1907; six children, Florence, Edmund, Henry, Helen, Eugene and Arthur; general education, Buffalo public school.

Art education—Studied with John Preorski, Buffalo, six years.

Experience—Played violin in orchestra since sixteen years of age; own orchestra of eight pieces at eighteen; various appearances as trumpet and violin soloist; played in various theatre orchestras; associate director, 174th Regiment Band in 1925; director of Crystal Beach Park Band, 1926; now

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playing trumpet at Plaza Theatre; teaching violin since 1910; trumpet since 1911.

Composer of several German and Polish dance numbers and "The American Soldier," orchestra selection.

Organizations—Member, Buffalo Musicians' Association.

OLIVER, FRANCES E.

LITERATURE—ENGLISH

Home, 158 Hughes Avenue, Buffalo, N. Y.; vocation, writer on art subjects.

Born in Buffalo, daughter of Joseph Oliver and Celestia Demerse; home in Buffalo intermittently since birth; general education, public schools and Buffalo State Normal School; private study.

Art education—University extension courses in art and literature, Drexel Institute, Philadelphia, and Pennsylvania Academy of Fine Arts; private study abroad.

Experience — Teacher in Buffalo State Normal School, practice department and principal of School of Practice; head of English department, Junior School, teacher of English and French, senior department, William Penn Charter School, Philadelphia; proprietor and principal of the Holman School for Girls, Philadelphia; teacher in Park School, Buffalo; director of art work, Buffalo Society of Natural Sciences.

Member, Buffalo Society of Natural Science.

Miss Oliver writes on the history of art, organizes lantern slide lectures covering the history of European and American art, and is the author of a series of articles on good English, published by Harper's Bazaar; also has written numerous free-lance articles.

OLSZEWSKA, JADWIGA

DRAMA—DIRECTION

Home, 1304 Liberty Bank Building, Buffalo, N. Y.; vocation, director and dramatist.

Born in Bay City, Mich., daughter of Leon Olszewski and Stella Nowak; home in Buffalo since 1905; general education, public school, No. 24; Masten Park High School; Bryant & Stratton School, and Buffalo School of Expression.

Experience — Directed production of "An Old Fashioned Garden" at Dom Polski and "Conrad Sketches"; directed plays and appeared in "Pierrot and Pierrette" at Mrs. Helen B. Knight's studio; "His First Case" and various plays in connection with Buffalo School of Expression.

Organizations—Joseph Conrad Club; Laurel Entertainers.

PEUGEOT, GEORGE IRA

PAINTING—DECORATION

Home, 120 Highland Avenue, Buffalo, N. Y.; vocation, Peugeot Lamp & Shade Co.

Born in Buffalo, November 26, 1869, son of E. P. Peugeot and Louisa C. Zink; home in Buffalo since birth; general education, grammar school.

Art education—Decorative arts, with Professor Chichester; with Peter M. Gowans.

Inventor of the Peugeot lamp shades.

Member of the Buffalo Society of Artists.

FRANCES E. OLIVER
(Beach photo)

PECK, CHARLES L.

PHOTOGRAPHY—PORTRAITS

Home, 391 Bird Avenue, Buffalo, N. Y.; studio, same; vocation, photographer.

Born in Toronto, Ont., November 2, 1875, son of LaRue Peck and Mary Frances Dunspaugh; home in Buffalo intermittently since childhood; married to Genevieve Lewis of Panama, N. Y., January 31, 1900; general education, Central High School; University of Buffalo, 1899.

Experience—Twenty-five years in studio for himself; has given many technical lectures on photography in various places.

Honors—Won three years in succession the executive committee's cup, Buffalo Camera Club, which entitled Mr. Peck to permanent ownership of the cup; received honorable mention for pictures exhibited in Pittsburgh, Los Angeles, London, Vienna, Buffalo, Vancouver, British Columbia, and various other places.

Organizations — Buffalo Camera Club, Sons of Veterans.

PELOWSKI, EDWARD S.

LITERATURE—ENGLISH

Home, 849 Fillmore Avenue, Buffalo, N. Y.; vocation, chemist.

Born in Buffalo, October 12, 1902, son of Stanley Pelowski and Lottie Sarnowska; home in Buffalo since birth; general education, University of Buffalo, B.S., 1924.

Organizations — Joseph Conrad Literary Club, president, 1925-26.

PELOWSKI, LOUIS EDWARD

LITERATURE—PUBLIC SPEAKING

Home, 849 Fillmore Avenue, Buffalo, N. Y.; vocation, law student.

Born in Buffalo, July 15, 1905, son of Stanley Pelowski and Wladyslawa Sarnowska; home in Buf-

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FRANK EGON PLAGGE

falo since birth; general education, graduate of Buffalo public school and high school, University of Buffalo Law School, 1927.

Honors—Winner of second prize in declamation contest, held under auspices of the Joseph Conrad Literary Club.

Organizations — Joseph Conrad Literary Club, chairman of the committee in charge of the second anniversary program, February 14, 1926.

PENKSON, JOSEPH

MUSIC—VIOLIN

Home, 89 Clay Street, Buffalo; studio, same; vocation, orchestra director.

Born in Westmoreland County, Pa., February 3, 1909, son of Joseph Penkson and Anna Bryniarski; home in Buffalo since 1918; general education, Buffalo Parochial Schools; McKinley Vocational School, Buffalo.

Art education—Studied violin two and one-half years with Leonard Langa, Buffalo; self taught, banjo, piano, drum, saxaphone, cornet and trumpet.

Experience—Appeared with orchestra for past three years at various dances, etc.; leader of orchestra, three years.

Organizations—Penkson Melody Ramblers.

PLAGGE, FRANK EGON

MUSIC—VIOLIN

Home, 217 East Utica Street, Buffalo; studio, same; vocation, violin-soloist and instructor.

Born in Syracuse, N. Y., April 13, 1893; son of Arthur L. Plagge and Jenny Geyer; home in Buffalo since 1900; married April 24, 1920 to Ilse S. Schaffer; general education, Buffalo School 16, and private high school in Germany.

Art education—Royal Conservatory Sondershauser Thuringia, Prof. C. Corbach and Royal Conservatory Dresden, Saxony; Prof. Henry Petri, from 1907-14, violin, piano, counterpoint, conducting, chamber music and orchestra.

Member of the Royal Symphony and Grand Opera Orchestra, Dresden; second concertmeister of the Symphony and Grand Opera Orchestra, Tonhalle, Zurich, Switzerland; played frequently under Arthur Nickisch, Bruno Walter, William Mengelberg, Richard Strauss, etc.; all operas, including Wagner, Beethoven, Mozart, Brahms, Berlioz, Strauss, Stravinski, etc.; at the same time instructor at the Zurich Conservatory.

Concert as solo-violinist with the local orchestra at Bad-Flinsberg, Germany, (Beethoven-Concerto); violin soloist at Zurich, Switzerland, with symphony orchestra Bruchconcerto Series (four recitals) Sonatas: Bach, Mozart, Beethoven, Brahms at Zurich, Switzerland; recitals in Switzerland: Zug, Lucerne, Winterthur, Montreux, Leysin, etc.; recitals in Syracuse, N. Y.; recitals Chromatic Club, Buffalo, 1920-26, Bach, Sonata, Mozart, Sonata, Brahms, Horn Trio.

Diploma—Dresden Conservatory.

Member, Chromatic Club, Buffalo.

PUGLISI, JOSEPH LEONARD

SAXAPHONE—VIOLIN

Home, 225 7th Street, Buffalo; vocation, member of Canadiana Orchestra.

Born in Dunkirk, N. Y., April 29, 1906, son of Samuel Puglisi and Teresa Milici; home in Buffalo since 1923; general education, Dunkirk public schools.

Art education—Studied violin with C. A. Monroe, Dunkirk, N. Y., four years; violin with Joseph Ball, Buffalo, one year; attended Belleni Conservatory, Palermo, Italy, three years, 1921-22-23, instructors, violin, Guiseppe Perna; harmony, Thomas Alevre; solfeggio, Sebastian Prestippino; also studied piano at the Belleni Conservatory; studied saxaphone with Angelo Maggio, Buffalo, one and a half years.

Experience — Various recitals and light opera, Palermo, Italy, 1922-23; violin soloist in recital, Olympic Theatre, Palermo and in Dunkirk High School Orchestra; played violin, Dunkirk Symphony Orchestra; various recitals and public appearances, Buffalo; broadcast, violin solos, WGR, twice during 1926; plays saxaphone and violin in Canadiana Orchestra, also dance and club work.

Member, Canadiana Orchestra.

RYBERG, DOROTHY G.

PAINTING

Home, 208 Ladner Street, Buffalo, N. Y.; vocation, teacher of Industrial Art at Niagara Falls, N. Y.

Born in Warren, Pa., February 8, 1904, daughter of Frank Ryberg and Catherine Ferrie; home in Buffalo since 1910; general education, graduate of South Park High School.

Art education—Buffalo School of Fine Arts, three years; Cooper Union School; Art Students' League of New York, one year.

Honors—Honorable mention at Buffalo School of Fine Arts.

Member, Buffalo Arts Club.

SCHWARB, CLARA

MUSIC—PIANO

Home, 531 East Utica Street, Buffalo; studio, same; vocation, teacher.

Art education—Studied piano with Mary A. Boysen, Mr. R. Von Liebich, Mme. E. Blaauw, May J. Wiethan, Columbia University, Betah Reeder, assistanto, Robert Schmitz; theory, Mary Howard and Kathryn McCarthy, Buffalo; music history and ap-

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preciation, Rossetter G. Cole, Columbia University; musical pedagogy, Effa Ellis Perfield, New York.

Experience—Extensive experience in music settlement work; music supervisor, Memorial Chapel Music School.

SCHWENDLER, RICHARD HENRY

DRAMA—ACTING

Home, 88 Tacoma Avenue, Buffalo; vocation, engineer.

Born in Buffalo, N. Y., September 5, 1896, son of Anthony Schwendler and Rose Claus; home in Buffalo intermittently since birth; married to Florence Kingscott of Buffalo, August 8, 1921; general education, Buffalo public schools; three years, Technical High School; Bryant & Stratton's College of Engineering, 1914.

Art education—Studied dramatics at high school, Buffalo, and with Professor Lebegott in New York, one year; studied music with Dr. Alfred Wooler, Buffalo, two years.

Experience—Played with Comstock & Gest Company in "Aphrodite" and "Mecca," in New York City and on tour; played lead in "The Climax," Buffalo Players' production, 1926; soloist, Fort Ontario, U. S. Army.

Organizations—Buffalo Consistory, Actors' Equity Association.

SEYMOUR, LOUISE LAYCOCK

LITERATURE—POETRY

Home, 356 Crescent Avenue, Buffalo.

Born in Buffalo, N. Y., October 22, 1881, daughter of Oliver Sovereign Laycock and Anna Landon; home in Buffalo intermittently since birth; married to John Pliny Seymour of Ogdensburg, N. Y.; one son, John Craven Seymour; general education, Central High School and St. Margaret's School, Buffalo.

Art education—Three years associated with Kate Louise Roberts, one year, library work and travel in Europe.

Experience — Verses published in Buffalo Arts Journal.

Organizations—Highland Park Literary Club.

SEYMOUR, LOUISE SANDERS

MUSIC—PAGEANTRY

Home, 510 Tacoma Avenue, Buffalo; studio, same.

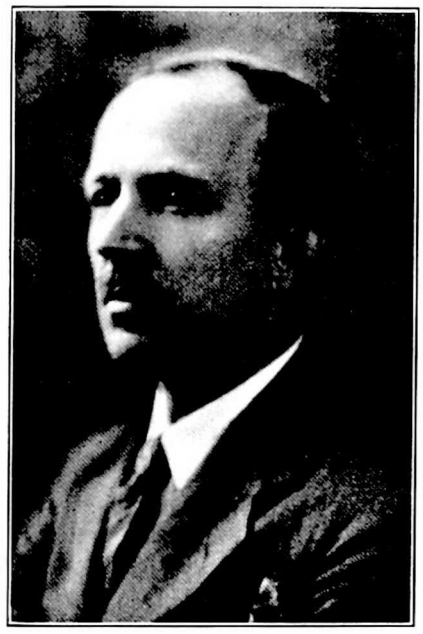
Born in Brooklyn, N. Y., October, 1889, daughter of Arthur N. Sanders and Emma Wheeler; home in Buffalo since 1922; married to Rev. C. Lansing of Buffalo, May 9, 1911; general education, high school, Richmond Hill, L. I., 1896; Syracuse University, Ph.D., 1910.

Art education—Studied piano with E. L. Dickinson, private conservatory of music, Richmond Hill, five years.

Experience—Wrote pageant, 'The Search of the Ages," directed in collaboration with Mrs. Harry Arnold; adapted numerous pageants for presentation; religious education teacher; lectured at Niagara Falls, 1925 on "Principles of Religious Teaching."

Honors—Magna cum laude, Syracuse University.

Organizations—Syracuse University Club; Alpha Chi Omega.



OLAF W. SHELGREN
(Beach photo)

SHELGREN, OLAF WILLIAM

ARCHITECTURE

Home, 74 Russell Avenue, Buffalo; office, 511 Crosby Building; vocation, architect.

Born in Johnsonburg, Pa., June 10, 1891, son of Nels August Shelgren and Kristina Ottolina Olson; home in Buffalo since 1911, except for one year in Pittsburgh, Pa.; married to Doris Potter of Fayettsville, N. Y., 1924; one son, Olaf William, Jr.; general education, public schools of Ridgway, Pa.

Art education—Beaux Arts Institute of Design projects, Robert North, critic.

Experience—Sixteen years as an architect associated with the following firms: R. E. Krape, Ridgway, Pa.; E. A. Phillips, Warren, Pa.; Green & Wicks, Buffalo; MacClure & Sparr, Pittsburgh; firm member of North & Shelgren, Buffalo; produced Westbrook Apartments and numerous other buildings.

Honors—National competitions: First prize, 1915 "Brick Builder" competition, two-family apartment; first prize, Complete Building Show, Cleveland, 1916, $3,000 house; first prize, "Architectural Forum," brick house, 1919; third prizes, White Pine Association Competitions, 1917 and 1917, houses; fourth prize, "Architectural Review" Competition, 1917, stone house.

Organizations—Washington Lodge, F. & A. M.; Buffalo Chapter, American Institute of Architects.

SHERLOCK, KATHLEEN FRANCIS

EDUCATION—DRAWING

Home, 96 Albany Street, Buffalo; vocation, art supervisor, Teachers' Training Center.

Born in Buffalo, N. Y., May 12, 1886, daughter of James V. Sherlock and Mary Ann David; home in Buffalo since birth; general education, public schools of Buffalo, graduate of Masten Park High School and Buffalo Teachers' Training School.

Art education—Graduate, normal art course, Buffalo School of Fine Arts and six-year course in de-

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VIRGINIA SQUIRE
(Beach photo)

MAY BLANCHE SWEET
(See text on Page 406)

sign, night ciass, Buffalo School of Fine Arts; two years, courses in home planning and applied design, Buffalo State Normal, summer school; extension course in art appreciation, Buffalo State Normal; summer course in outdoor painting, summer school of Pennsylvania Academy of Fine Arts; three years at Snell School of Outdoor Painting, Boothbay Harbor, Me.

Experience—Supervisor of drawing and handwork, Buffalo public schools; art critic, Buffalo Teachers' Training School, two years; teacher of handwork, summer school, Buffalo, three years; teacher of poster-making, teachers' night class, two years; teacher of methods in art, summer school of Buffalo Normal, one year; supervisor of drawing and handwork at Teachers' Training Center since its establishment six years ago and at the present time.

Honors—Scholarship in design, Buffalo School of Fine Arts; received several honorable mentions on pen-and-ink designs.

Organizations—Guild of Allied Arts, Buffalo Society of Artists, Buffalo School Arts Association, Eastern Arts Association, New York Teachers' Association; served on a state committee for the revision of the Elementary Syllabus in Art for the State of New York, 1924-1926.

Squire, Virginia Howard

MUSIC—PIANO

Home, Eggertsville, N. Y.; studio, 296 Bryant Street, Buffalo; vocation, director, Squire-Boardman School of Music.

Born in Buffalo, N. Y., August 19, 1902, daughter of Dr. Daniel H. Squire and Ida Lewis; home in Buffalo since birth; general education, Buffalo public school No. 14; Buffalo Seminary 1920.

Art education—Studied with Mary Larned and William J. Gomph, Buffalo; graduate four-year course, David Mannes Music School, New York, 1926, instructors, piano, Ethel Newcomb, Ralph Leopold and Mme. Berthe Bert; composition, Rosario Scalero; pedagogy, Newton Swift.

Experience—Taught two years at David Mannes School, New York; founded with Estelle Loraine Boardman, The Squire-Boardman School of Music, Buffalo, 1926; various recitals including University Women's Club; College Club; broadcast WGR.

Organizations—Graduates' Association, Chromatic Club.

Smith, James Edward

DRAWING—ILLUSTRATION

Home, 82 West Winspear Avenue, Buffalo; studio, 25 East Huron Street; vocation, commercial artist.

Born in Buffalo, N. Y., March 29, 1892, son of John W. Smith and Lydia Hewson; home in Buffalo since birth; married to Orpha Colby of Buffalo March 17, 1913; one son, John W.; general education, high school, 1910.

Art education—Art Students' League, New York City; Buffalo School of Fine Arts.

Experience—Commercial engraver in New York City, associated with Clark & Williams; Buffalo engravers, and Elmer Pierson, Buffalo; now in business for himself as commercial artist.

Stinson, Margaret Kelder

PAINTING—CRAFTS

Home, 4 N. Putnam Street, Buffalo; studio, same; vocation, painting, gift cards.

Born in Buffalo, N. Y., daughter of Charles Edgar Stinson and Marion Eberl; home in Buffalo intermittently since birth.

Art education—Art Students' League, Buffalo; Mechanics' Institute, Rochester, N. Y.

Experience—Exhibited pictures at Albright Art Gallery in Thumb Box Exhibitions of Buffalo Society of Artists.

Member, Guild of Allied Arts.

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RALPH TAYLOR

THALIA E. TEFFT
(Beach photo)

TAYLOR, RALPH

MUSIC—TENOR

Home, 949 West Avenue; studio, same; vocation, tenor soloist.

Born in Buffalo, April 15, 1889, son of Peter W. Taylor and Marion G. Roberts; home in Buffalo since birth; general education, public school and Lafayette High School, Buffalo.

Art education—Voice, three years with Frank A. Watkins, three years with Seth Clark, now studying with Seth Clark.

Experience—First public appearance as member of Lafayette Glee Club, 1906; as a member of Clef Club, and various appearances as tenor soloist with the Guido Chorus, 1923 to 1926; soloist, May, 1925, at Canandaigua May Festival, singing leading part in presentation of "Hiawatha's Wedding Feast;" soloist in concerts before Buffalo Club, Buffalo Athletic Club, American Artists' Club, National American Music Festival, Buffalo municipal concerts, various social, fraternal and musical organizations; broadcast tenor solos, WGR and WMAK, 1925 and 1926; soloist, Church of the Ascension, 1924; soloist, Holy Trinity Lutheran Church, 1925-26-27; under management of A. A. Vandemark, 1927.

Organizations—Member, Guido Chorus, American Artists' Club, Trinity Episcopal Choir, 1923.

TEFFT, THALIA E.

MUSIC—PIANO

Home, 242 Elmwood Avenue, The Bentley Inn, Buffalo; studio, same; vocation, principal, School of The Three Arts.

Born in Olean, N. Y., April 9, 1892, daughter of James Orlando Tefft and Lucy A. Crawford; home in Buffalo since 1904; general education, public school and private tutors, Buffalo, N. Y.

Art education—Studied piano with various Buffalo teachers; Concord Summer School, advanced work in music appreciation with Thomas Whitney Surrett; studied children's work with Augustus Zanzig, 1925; now studying course in music appreciation with Professor Louis Mohler, University of the State of New York.

Experience—Teaches advanced courses in music appreciation, correlated with poetry and pictorial illustration; also a normal course for teachers.

Organizations—Member of Chromatic Club; organizer of "Three Arts Club."

TENNY, WILLIAM H. F.

LITERATURE—POETRY

Home, 44 Victoria Avenue, Buffalo; retired.

Born in Palermo, N. Y., July 8, 1869, son of George H. Tenny and Karoline Von Aumock; home in Buffalo since 1906; general education, public school and high school; Columbia University; studied law with Irving G. Vann, Syracuse, N. Y.

Experience—Wrote play "The Rustic Knight," to be played by John W. Jennings; wrote "Justice Blind;" "Chic," for Maude Hillman; published "Songs of the North," 1923; "Companionship and the Crowd," 1925; wrote novel, "The Strength of the Strong," to be published by Curtis Brown; "Higginsville Folks," now in preparation.

Organizations—Member of the Poetry Society of Canada, Arts and Letters, and British Society of Poetry.

Mr. Tenny's new book of poems, 'Songs of the Arctic Trail," will have an introduction written by Rev. R. M. Dickie, the first man to preach in Dawson City and the original character of "The Sky Pilot."

TOELLNER, ELMER W.

MUSIC—PIANO

Home, 31 Pershing Avenue, Buffalo; studio, same; vocation, teacher.

Born in Buffalo, N. Y., October 30, 1904, son of Joseph Toellner and Lena Puffpaff; home in Buffalo since birth; general education, Buffalo public schools.

Art education—Studied with Anna B. Hagman.

Experience — Played at St. Peters Evangelical Church and various recitals.

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ESTHER VON KRAMER
(Beach photo)

FREDERICK VON KRAMER
(Beach photo)

VON KRAMER, ESTHER MILLER

PAINTING—PORTRAITS

Home, 314 De'aware Avenue, Buffalo; studio, same; vocation, artist.

Born in Buffalo, N. Y., May 1, 1893, daughter of Louis Mil'er and Augusta Carlson; home in Buffalo since birth; married to Frederick Von Kramer of Buffalo, October 28, 1918; one son Frederick; general education, public school of Buffalo.

Art education—Buffalo School of Fine Arts; various private tutors; studied life in Ernest Fosbury's private class.

Experience—Paintings exhibited in Buffalo Arts Club exhibit, 1926; Guild of Allied Arts, 1925, and several years with the Ceramic Club; most of Mrs. Von Kramer's exhibits are floral paintings, velvet panels and portraits; has had studio in Buffalo for fifteen years.

Organizations—Buffalo Arts Club, Guild of Allied Arts.

VON KRAMER, FREDERICK M.

PAINTING—DECORATION

Home 314 Delaware Avenue, Buffalo; studio, same; vocation, artist and interior decorator.

Born in Munich, Germany, January 18, 1875, son of Eugene and Bertha Von Kramer; home in Buffalo since 1916; married to Esther Miller of Buffalo, October 28, 1918; one son, Frederick; general education, Munich public schools, high school.

Art education—Studied with father at the Pinakothek, Munich, and his uncle, Max Thedy, at University, Weimar.

Experience—Extended practical experience as interior decorator and landscape artist.

WARD, JAY MARK

MUSIC—VOICE

Home, 74 St. James Place, Buffalo; studio, same; vocation, Director of Music, University of Buffalo.

Born in Murray, N. Y., April 14, 1884, son of Azro Copp and Mary Ward; home in Buffalo since May 1, 1926; married to Ethel Mae Thomas of Albion, N. Y., January 1, 1907; general education, Holley High School, University of Buffalo, 1906.

Art education—Studied violoncello with Bedrih Vashka, New York City; studied voice with Charles F. Boytan, Rochester, John Walter Holland and Oscar Saenger, New York City; music appreciation, Eastman School of Music with Dr. George Barlow Penny; conducting, with Tali Essen Morgan, New York City.

Experience—Concert artist, oratorio soloist, conductor of Canandaigua Music Festival, five years; lecturer on "The Art of Appreciation of Music"; at present director of music at The University of Buffalo.

Honors—First prize winner in song composition at University of Buffalo, 1912.

WELCH, WILLMA M.

MUSIC—PIANO

Home, 574 West Utica Street, Buffalo; studio, same; vocation, teacher of piano, organist, soloist.

Born in Port Huron, Mich., January 14, 1907, daughter of Martin J. Welch and Martha Leeder; home in Buffalo since 1910; general education, public school, No. 16, Buffalo, N. Y.

Art education—Studied piano, organ and voice with Professor Leggate, Buffalo, and Abram Butler.

Experience—Has been teaching piano for the past three years; church organist at the Rhode Island Street Episcopal Church Home.

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JAN PAWEL WOLANEK
(Beach photo)

BETH BOWMAN WOLANEK
(Beach photo)
(See text on Page 275)

WOLANEK, JAN PAWEL

MUSIC—VIOLIN

Home, 438 Delaware Avenue, Buffalo; studio, same; vocation, concert violinist and teacher.

Born in Warsaw, Poland, son of Rudolph Wolanek and Apolonia de Jamiolkowska; home in Buffalo since 1924; married, 1927, to Beth I. Bowman of Buffalo; general education, Military Officers' School, and College, Warsaw, Poland.

Art education—Warsaw Conservatory of Music; Imperial Academy of Music and Arts, Vienna; studied with Rose Sevcik; also Franz Kneisel, New York City.

Experience—Soloist with symphony orchestras in Vienna, Warsaw, Krakow, Lemberg, Lodz, Budapest and Buffalo; has given various recitals in Europe and in the following American cities, New York City at Aeolian Hall; Brooklyn, Academic Hall; Buffalo, Detroit, Chicago, Syracuse, Washington, Worcester, etc.; was concert master of Vienna Symphony Orchestra; professor of Krakow Conservatory, and at Lemberg Conservatory, both government schools; broadcast on various occasions in Buffalo and Rochester; has played at the home of Ignace Paderewski and of Fritz Kreisler, winning the approval of those masters of music.

Honors—Prize, a Guadagnini violin, awarded only occasionally, for graduating with the highest honors, Imperial Academy of Vienna.

Organizations—Buffalo Chromatic Club, Dilettante Club and Arts Club of Buffalo.

WEILL, HAZEL D.

MUSIC—CONTRALTO

Home, 25 Clarendon Place, Buffalo.

Born in Buffalo, daughter of Edward Dickman and Martha Pfohl Dickman; home in Buffalo since birth; married September 11, 1912, to Claude S. Weill; child, C. Dexter; general education, Buffalo schools, Lafayette High School, 1907.

Art education—Piano, Miss Ulrich; voice, Mme. Frances Helen Humphrey, John Chipman, Mme. Julian; sight-reading and harmony, Mme. Mary M. Howard, Bellamy Burr; Mme. Chamot and Mme. Devine, French.

Soloist, First Presbyterian Church, 1912-1914; broadcast WGR, 1925.

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General Index

PAGE

"ABANDONED" - - - - - - - - - 84
Crayon drawing by Elizabeth Stanley Martyn

ABBOTT, ALICE - - - - - - - - - 122
Portrait sketch by Franc Root McCreery

"ADELINA DISCOVERS THAT HER VOICE IS GONE" 161
Scene from "The Climax"

"AFTERNOON ON THE MEDITERRANEAN" - - 83
From a painting by Howard D. Beach

"AGE OF BRONZE, THE" - - - - - - 58
By Auguste Rodin

ALBRIGHT ART GALLERY - - - - - - 17

ALBRIGHT, JOHN J. - - - - - - - 16
Portrait by Edmund C. Tarbell

"AMERICAN GUILD OF ORGANISTS, THE" - - 225
Article by DeWitt C. Garretson

"AMERICAN INSTITUTE OF ARCHITECTS, THE" - 207
Article by Henry A. Fruauff

"ANNE OF TWIN ELMS" - - - - - - 100
Portrait by Margaret Evans Price

"ANNE, MARCHIONESS MONTGOMERY" - - 48
Portrait by George Romney

"ARMS, ARMOR AND THE COLLECTOR" - - 139
Article by Robert Warwick Bingham

"ART PRODUCTS OF LAFAYETTE STUDENTS" - 94
Grouping

"ARTISTIC EXPRESSION IN THE DANCE" - - 181
Article by Gladys F. Wheeler

"ARTISTS MODELS ALSO WERE PRESENT, THE" - 178
Grouping

ARTS CLUB PLAYERS IN "SKYBOUND," THE - 173
A critical review

ARTS CLUB'S SECOND ANNUAL EXHIBITION, THE 85
Article by Carl Bredemeier

"ASHOKAN" - - - - - - - - - 85
From painting by Grace Romney Beals

"AT VERSAILLES" - - - - - - - - 192
Poem by M. A. B. Evans

BACKUS, ANNE - - - - - - - - 100
Portrait by Margaret Evans Price

BALBER, ROSE - - - - - - - - 109
Portrait by Elizabeth Lola Leff

"BAMBINO" - - - - - - - - - 99
Posed by Judith Sprenger

"BEAUTIFUL COSTUMES OF THE ARTS CLUB FANTASIA OF 1926" - - - - - - 174
Grouping

BECK, RAPHAEL - - - - - - - - 127
Group of Designs

BECKER MEMORIAL, THE PHILIP - - - 221
Monument

"BEECHWOOD STREAM" - - - - - - 137
From painting by Fred Pearce

BIGELOW, CHARLES C. - - - - - - 125
Group of illustrations

BIOGRAPHICAL RECORDS - - - - - - 447
See Biographical Record Index

"BRINGING HOME THE CATTLE" - - - 19
From painting by Thomas Moran

"BROOK, THE" - - - - - - - - 249

"BUFFALO ARTS JOURNAL, THE" - - - 5
By Lee F. Heacock

BUFFALO ATHLETIC CLUB - - - - - 222

"BUFFALO FINE ARTS ACADEMY, THE" - - 19
Article by William M. Hekking

BUFFALO PLAYERS COMPARATIVE ATTENDANCE 1922-1926 - - - - - - - - - 163

PAGE

BUFFALO PLAYERS IN "THE MIKADO" THE - 237

BUFFALO PLAYERS IN "THE THIEF" THE - - 169
By Lee F. Heacock

BUFFALO PLAYERS PRODUCTION OF "THE CLIMAX" THE - - - - - - 167

BUFFALO PLAYERS WORK-SHOP - - - - 155

BUFFALO SOCIETY OF ARTISTS - - - - 81

"BUILDING OF THE STATLER" - - - - 217
Pencil Sketch by John J. Wade

BUTLER, EDWARD HUBERT - - Frontispiece
Portrait

"CABINET MAKING, A FINE EXAMPLE OF" - 135
By Joseph Balk

"CALL OF THE NORTH, THE" - - - - 188
Poem by William H. F. Tenny

"CANTERBURY" - - - - - - - - 192
Poem by Louis Wright Simpson

CAPEN, DR. SAMUEL PAUL - - - - 50
Portrait

CARLSON, JOHN F., A.N.A. - - - - 76
Portrait

"CAROLINA VILLAGE" - - - - - - 66
Woodcut by Julius J. Lankes

CARY, GEORGE - - - - - - - - 206
Portrait by Evelyn Rumsey Lord

"CATHEDRAL STEPS" - - - - - - 193
Poem by Edith Natalie Stark

CHARLES BURCHFIELD "THE HONEST" - - 67
Article by Carl Bredemeier

"CHARLOTTE" - - - - - - - - 118
By Franc Root McCreery

"CHECKERS" - - - - - - - - - 147
From painting by Alexander O. Levy

CHORUS OF GIRLS IN "THE MIKADO" THE - 238

"CHRISTMAS" - - - - - - - - - 193
Poem by Harry H. Marsales

CHROMATIC CLUB OF BUFFALO, THE - - 227
Article by Elizabeth Seabury Guthrie

"CIRCLES" - - - - - - - - - 189
Poem by Milton Bork

"CIRCUS-POSTERED BARN, THE" - - - 191
Poem by Elizabeth J. Coatsworth

CLAWSON, MRS. H. PHELPS - - - - 117
Portrait by Geza Kende

CLAWSON, MRS. JOHN L. AS "ANNA CHRISTIE" 165

CLIFTON COLLECTION OF ENGLISH PORTRAITS, THE - - - - - - - 45
By Jessica Anthony Mixer

CLIFTON, COLONEL CHARLES - - - - 18
Portrait by Eugene Speicher

CLIFTON FUND, THE CHARLES - - - 24

CLIFTON FUND FOR SCULPTURE, THE CHARLES 24

"CLOUDS AND SHADOWS" - - - - - - 81
From painting by Alexis Jean Fournier

COBB, ETHELYN P. SKETCHES - - - - 129
Article

COCHRAN, MARY - - - - - - - - 100
Portrait by Margaret Evans Price

COLE, ELOISE - - - - - - - - - 235
(Eloise Mortimer in Many Roles)

"COMING FOG, THE" - - - - - - 132
From painting by John Rummell

"COMING STORM, THE" - - - - - - 35
From painting by George Inness

"COMMUNION WITH THE GREAT SPIRIT" - - 200
Posed by Ellsworth Jaeger

Collection of The Buffalo History Museum

PAGE

COMMUNITY OR LITTLE THEATRE—WHICH? - 155
Article by Lee F. Heacock

CONTEMPORARY AMERICAN ART EXHIBITION - 63
Article by William M. Hekking

CORNELISSEN, ARNOLD - - - - - - 233
Portrait

CORNELL, KATHERINE - - - - - - 54
Portrait by Eugene Speicher

COUNTRY RESIDENCE OF MR. HANS SCHMIDT, JR. 224

CREATIVE GIFT OF ALEX. O. LEVY, THE - - 147
Article by Francis B. Frazee

"DAISIES" - - - - - - - - - 137
From painting by Mrs. William Denny

"DANCE, THE" - - - - - - - 182
Posed by Miss Frances Peet

"DANCER, THE" - - - - - - - 180
Posed by Ellen Becker

"DANCER, THE" - - - - - - - 180
Poem by Evelyn M. Watson

DEFOREST, MARION - - - - - - - 154
Portrait

DEGROOD, MME., WITH HER VIOLIN PUPILS - 229

DENATURED AFRICA - - - - - - 197
Book Review

DESIGNS FOR A FAN AND VARIOUS COSTUMES - 119
Group by Franc Root McCreery

"DESIR" - - - - - - - - - - 44
By Aristide Maillol

"DIANA ENCOURAGING MELEAGER TO PRESENT THE BOAR'S HEAD TO ATLANTA" - - - 134
Photograph of tapestry

DOTY, LILLIAN - - - - - - - - 122
Portrait sketch by Franc Root McCreery

DRAMA LEAGUE OF AMERICA - - - - 164
(Letter)

DRAWING DEPARTMENT AT LAFAYETTE, THE - 93
Article

"DWARF TREES" - - - - - - - 113
From painting by Calogero Scibetta

"EAGLE LIGHT" - - - - - - - 191
Poem by Walter Allen Rice

EAST LOGGIA FROM THE BALL ROOM, TWENTIETH CENTURY CLUB - - - - 152

"EASTER MORNING" - - - - - - 21
From painting by Edward Hornell

"ELSA" - - - - - - - - - 111
Portrait by Edgar Kowalski

"ENCHANTMENT TALES" - - - - 199
By Margaret Evans Price

"ENGLISH ADAPTATION OF THE CLIPPER, AN" - 136
Reproduction of ship model

ENTRANCE TO THE ELLICOTT SQUARE BUILDING - 215

"ETUDE" - - - - - - - - - 90
From painting by Franc Root McCreery

EVANS, JAMES CAREY - - - - - - 121
Portrait by Franc Root McCreery

"EVENING, LAKE ERIE" - - - - - 82
From painting by Mildred C. Green

"FEEDING HER BIRDS" - - - - - - 97
Posed by Daneen Sigison, Jane Schabacker, Polly Fenton, and Betty Stevens

FELLOWS OF 1926 FUND, THE - - - - 24

FERROVIUS, THE CONQUERING CHRISTIAN - - 160
Scene from "Androcles and the Lion"

"FIFTH AVENUE AT TWILIGHT" - - - 72
From painting by Carlton C. Fowler

FINE HORSE-CHESTNUT LEAF - - - - 203
Example of Smoke-Printing

FIRST SETTLEMENT MUSIC SCHOOL, THE - - 229
Article by Mrs. James F. Foster, Jr.

FIRST SETTLEMENT MUSIC SCHOOL - - - 230
Photo

FIX, HAROLD - - - - - - - - 122
Portrait sketch by Franc Root McCreery

FLAPPERS PAY THE BOYS A CALL, THE - - 156
Scene from "Manna"

PAGE

FORSYTHE BEQUEST, THE JAMES H. - - - - 24

"FOUR SISTERS, THE" - - - - - - 137
From painting by Evelyn Ivy

FOURNIER, ALEXIS JEAN - - - - - - 107
Sketch by Margaret Evans Price

FOURNIER, MRS. ALEXIS JEAN - - - - 106
Portrait by Margaret Evans Price

"FOXES, THE" - - - - - - - - - 92
From painting by Liljefors

FRIENDS OF THE ALBRIGHT ART GALLERY FUND 24

GATES FUND, THE ELIZABETH H. - - - - 24

GATES FUND, THE SARAH A. - - - - - 24

GENESEE BUILDING, THE - - - - - - 223

"GLORY OF EVE HAS NOT DEPARTED, THE" - 251
Pictorial photograph by Frederick Pohle

GOODYEAR FUND, THE CHARLES W. - - - 24

GREEN, EDWARD B., SR. - - - - - - 205
Portrait

"GREEN RIVER, THE" - - - - - - 30
From painting by Robert Spencer

"GROUP OF CELEBRATED EUGLISH NOBLEWOMEN, A" - - - - - - 40
By Flora Lion

"GROVER CLEVELAND" - - - - - - 198
Book review

"GYPSY WOMAN AND HER INFANT, A" - - 37
From painting by Hermingilo Angladay Camarassa

"HALCYON DAYS" - - - - - - - 245
By W. H. Schonewolf

"HALLOWE'EN" - - - - - - - - 110
From painting by Clara J. Sackett

HAND AND RING - - - - - - - 199
Book review

HARNESS OF A PERSIAN WARRIOR - - - 140

"HAUNTED VALLEY" - - - - - - 188
Poem by William James Price

"HAYMAKERS" - - - - - - - - 27
From painting by Leon L'Hermite

HAZEL, JUDGE JOHN R. - - - - - - 64
Portrait by Urquhart Wilcox

HEACOCK, LEE F. - - - Opposite Page 1
Portrait

HER MOTHER'S DAUGHTER - - - - 198
Book review

HEKKING, WILLIAM M. - - - - - 32
Portrait

HISTORICAL FIGHTING GEAR - - - - 133
Grouping

"HOLY FAMILY, THE" - - - - - - 242
From painting by May D'Ahner

HORTON, MRS. JOHN MILLER - - - - 186
Portrait

HOWE, FRANK - - - - - - - - 122
Portrait sketch by Franc Root McCreery

ILLUSTRATION - - - - - - - - 120
By Franc Root McCreery

"IMAGINATION" - - - - - - - 102
From a mural by Margaret Evans Price

IN THE BUFFALO NEWS BEAUTIFUL HOMES SHOW 146

IN A CEMETERY - - - - - - - 190
Poem by Minnie Ferris Hauenstein

"IN THE DEN OF THE MASTER CROOK" - - 158
Scene from "Sherlock Holmes"

IN THE OLD "MONK'S CLUB" - - - - 254
Furniture by Charles Rohlfs

IN THE TWENTIETH CENTURY CLUB GARDENS - 150
Grouping

INDUSTRIAL EXPANSION AND CULTURAL BALANCE 51
Article by A. G. Bartholomew

"INFANTA MARGUERITA" - - - - - 98
Posed by Rachel Wilson

INSCRIPTION—TO EDWARD HUBERT BUTLER - - - - - - Opposite Frontispiece

Collection of The Buffalo History Museum

	PAGE
INTRODUCTION	1
IRON-WORKERS ESTABLISHMENT, AN Architecture student problem	218
ITALIAN RENAISSANCE STAIRCASE	219
JANES, GRACE Portrait by Elizabeth Lola Leff	109
JAPANESE ARMOR Photographs	141
"JEUNESSE" Painting by James R. Hopkins	41
JEWETT FUND, THE SHERMAN S.	24
JOHN RUMMELL FINDS HIS MEDIUM Article by Alan Parnell	131
"JOHNNYCAKE HILL" From painting by Julia Pratt	87
JOHNCOX, ELOISE COLE (Eloise Mortimer in Many Roles)	235
"JUDAS" Poem by Evelyn M. Watson	191
"JUNE" From painting by Curt C. Bielefeldt	87
"KARINNA" Poem by J. Corson Miller	189
KARZAROFF, COUNTESS From painting by Irving Williams	115
"KING AND QUEEN, THE" Dance composition by Millicent White	243
KNOX, THE S. H. MEMORIAL FUND	24
KOWALSKI, ARTHUR Irish costume portrait	176
KOWALSKI, MRS. ARTHUR Egyptian costume portrait	176
"LAFAYETTE ORACLE, THE" (Cover)	95
"LAKE CHAUTAUQUA" By William Howard Mann	88
LANKES, JULIUS Portrait by himself	70
LARKIN, MRS. E. E. Portrait sketch by Franc Root McCreery	122
"LA SAUVEGARDE DE L'ART FRANCAIS IN BUFFALO" Article	62
"LATE SONG" Poem by Georgiana Thayer	188
LEFF, ANSELM Portrait by Elizabeth Lola Leff	109
"LEPRECAUN, THE" Poem by Elizabeth MacKinstry	190
LEWIS, MARY Portrait	231
"LINCOLN, ABRAHAM" Portrait by Douglas Volk	28
"LIVING PICTURES FROM THE GREAT MASTERS" Article	97
"LOCUSTS AND WILD HONEY" Book review	197
"LOOK NOT AWAY" Poem by J. Wright Beach	191
"LUMINOUS DELL, A" From painting by Calogero Scibetta	112
MADISON FUND, THE JAMES H.	24
"MADONNA AND FLOWERS" From painting by Charles C. Bigelow	86
MARGARET EVANS PRICE AND HER ART Article by Alan Parnell	101
MARTHA THE SEVENTH Book review	199
M'CREERY, FRANC ROOT AND HER ART Article by Alan Parnell	119
M'CREERY, FRANC ROOT Group of portrait sketches	122
"MELLOW AUTUMN AFTERNOON" From painting by Charles Burchfield	65
MEMBERS OF THE VOLDAY PLAYERS Grouping	170
"MEMORY" From a mural by Margaret Evans Price	103
MERWIN, ANN ELIZABETH Portrait sketch by Franc Root McCreery	122
"MEXICAN" From painting by Elizabeth Lola Leff	109
"MIKADO, THE" Buffalo Players Production, grouping	236
MONOTYPE PARTY AT ALEXIS FOURNIER'S, A By The Pressman	107
"MORNING IN DELAWARE PARK" From painting by Howard D. Spencer	71
MORTIMER, ELOISE In many roles	235
"MOTHER AND CHILD" By Peter Dalton	4
MULBERRY LEAVES Examples of Smoke-Printing	202
MUSIC FOR THE SAKE OF MUSIC By Margaret Pyke	231
"MY WIFE" From painting by Arthur Kowalski	90
"NEATH CLOUDED SKIES" From painting by Ben Foster	26
"NEAR CENTRAL PARK" From painting by Burr Nicholls	124
NEW ACQUISITIONS FOR THE ALBRIGHT ART GALLERY Article by Anna Glenny Dunbar	55
NEW CHURCH OF THE ATONEMENT, THE	211
NEW SAINT JOSEPH'S CHURCH, THE	210
NEW SAINT VINCENT'S CHURCH	212
NEW TEMPLE OF BUFFALO LODGE 846, F. & A. M.	216
NEW VOLUMES BY BUFFALO AUTHORS Reviewed by Lee F. Heacock	197
"NICE PRETTY LION—VELVET PAWS NOW" Scene from "Androcles and the Lion"	159
"NOCTURNE" Pictorial photograph by E. I. McPhail	250
"NOSEGAY OF LIFE, THE" Poem by Agusta Catalano	183
"OLD COACH TRAIL, THE" From painting by Grace Milsom	80
"OLD HOME MAN, THE" Poem by Dorothe Margaret Gervan	190
"OLD LAND MARK, AN" Sketch by Ethelyn P. Cobb	129
"OLD MAN, AN" Poem by James S. Hearst	193
"ON THE RIVER ROAD" Sketch by Ethelyn P. Cobb	128
ONE OF THE BEAUTIFUL MOSAICS AT ST. VINCENT'S	213
ONE OF THE ROSE WINDOWS AT ST. VINCENT'S	214
ORGANIZERS OF THE VOLDAY PLAYERS Grouping	171
PALMER, ELSIE Portrait by John Singer Sargent	24
PARKSIDE EVANGELICAL LUTHERAN CHURCH	209
PARTY OF THREE, A Scene from "The Thief"	168
PECK, VIRGINIA Portrait sketch by Franc Root McCreery	122
PERSONS, FREDERICK Portrait by Margaret Evans Price	100
PHILIP BECKER GOETZ'S POEMS A review by Julian Park	187
"PIZZARO" Bronze by Charles Cary Rumsey	77

Collection of The Buffalo History Museum

PAGE

PORTER, MRS. PETER A. - - - - - 116
Portrait by Geza Kende

"PORTERVILLE" - - - - - - 148
Painting by Alexander O. Levy

PORTRAITS - - - - - - - 445
See Portrait Index

"PORTRAIT OF A LADY" - - - - - 89
From painting by Irving S. Williams

"PORTRAIT OF MRS. AUGUSTINE KORDA" - - 91
By August Korda

PRICE, MARGARET EVANS - - - - 100
Portraits

PRIMITIVE ART OF SMOKE PRINTING - - 204
Grouping

PRIMITIVE ART OF SMOKE PRINTING - - 204
Article by Ellsworth Jaeger

"PROMENADE AU BORD DE LA MER" - - - 60
From painting by Gauguin

"PUPIL IN A SPANISH SCHOOL" - - - 104
From painting by Ivan Lindhe

"RECLINING MUSE" - - - - - 61
Sculpture

"RECLINING TORSE OF A MAN" - - - 55
Sculpture

REED, FLORENCE PIERCE—AS "THE VIRGIN MARY" - - - - - - 49

RELICS OF OLD EGYPT IN BUFFALO - - - 179
Grouping

REMINDER OF BURR H. NICHOLLS, A - - 124
Article

RESIDENCE OF JOHN K. WALKER - - - 220

"REVERIE" - - - - - - - 190
Poem by Anne V. Campbell

RICHMOND FUND, THE HENRY A. - - - 24

RHODES, CHARLES ELBERT - - - - 183
Portrait

"RHYTHM" - - - - - - - 246
Pictorial photograph by E. I. McPhail

"ROCKY GLEN" - - - - - - 109
From painting by Elizabeth Lola Leff

RODIN, "JOHN THE BAPTIST" - - - - 241

ROHLFS, CHARLES, AS SGANARELLE - - - 163

RUMMELL, JOHN - - - - - - 133
Group of portraits

"SACRIFICE" - - - - - - - 183
Poem by Helene Heathcote Guild

"SAGAMORE HILL" - - - - - - 82
From painting by Calogero Scibetta

"SARGOSSA" - - - - - - - 192
Poem by Jessie Storrs Butler

SCHOELLKOPF, PAUL A., II. - - - - 96
Portrait baserelief, by George J. Lober

SEVERANCE, FRANK H. - - - - - 194
Portrait

SEVENTH ANNUAL SALON OF PICTORIAL PHOTOGRAPHY - - - - - - 245
Article by Alan Parnell

"SHAWLS" - - - - - - - 149
From painting by Alexander O. Levy

SMITH, SALLY - - - - - - - 100
Portrait by Margaret Evans Price

"SNOWFALL" - - - - - - - 192
Poem by Philip Becker Goetz

SOME CONCERTS OF MARCH 1926 - - - 239
Article by Mary Gail Clark

"SOURCE, THE" - - - - - - 73
From painting by John F. Carlson, A.N.A.

"SPANISH GIRL" - - - - - - 109
From painting by Elizabeth Lola Leff

SPAULDING COLLECTION OF BLUE CHINA - - 143
Article by Ada Walker Camehl

SPECIMEN EDITORIALS FROM THE ARTS JOURNAL 11

"SPRING" - - - - - - - - 85
From painting by Arthur Kowalski

STATLER'S PALM ROOM TAPESTRY - - - 244

STORY OF THE PEN-WOMEN'S LEAGUE, THE - 195
Article by May Thirza Churchill

"STRANGE VISITORS, THE" - - - - 39
From drawing by George Bellows

STRESSEMANN, DR. - - - - - - 33
Portrait by Augustus John, A.R.A.

STUDIO AND WORK OF ELIZABETH LOLA LEFF - 109
Grouping

"STUDY, A" - - - - - - - 86
From painting by Calogero Scibetta

"SUMMER" - - - - - - - 91
From painting by Charles Patricola

"SYCAMORES" - - - - - - - 20
From a painting by Daniel Garber

"SYLVAN LABYRINTHS" - - - - - 74
From painting by J. F. Carlson, A.N.A.

TAYLE OF AUCASSIN AND NICOLETTE, THE - 123
Painted by William C. Francis

TEACHERS AID TO BUDDING TALENT, THE - - 255
Article by May Thirza Churchill

TEMPLE OF MUSIC IN THE WILDS, A - - 233
Article by Mary Gail Clark

"TERRA COTTA TORSE" - - - - - 43
Sculpture by Aristide Maillol

"THE TOILET" - - - - - - - 29
From painting by Richard E. Miller

"TO A GARDEN TOAD" - - - - - 192
Poem by William Prindle Alexander

"TO PHILIP BECKER GOETZ" - - - - 193
Poem by Lee F. Heacock

"TORSE OF A MAN" - - - - - - 61

"TOWN CLUB, THE" - - - - - 153
From painting by Volney A. Richardson

TRACY FUND, THE ALBERT H. - - - - 24

"TRAVELERS" - - - - - - - 173
Review of Arts Club play

"UNFINISHED TORSE" - - - - - 42
By Aristide Maillol

"VENETIAN BEAD STRINGERS" - - - - 25
From painting by John S. Sargent

"VENICE IN MURALS" - - - - - 105
Painted by Alexis Jean Fournier

"VICTORY, THE" - - - - - - 78
Tablet in relief by Charles Cary Rumsey

"VIEW OF THE BUFFALO CONSISTORY, A" - - 114
Painted by William Howard Mann

"VIRGIN OF ALSACE, THE" - - - - 36
By Emile Antoine Bourdelle

VOLDAY PLAYERS IN "STEVE" - - - - 171
Critical article

"VOLLENDAM FISHING FLEET, THE" - - 126
From painting by Raphael Beck

"WALNUT TREE, THE" - - - - - 189
Poem by Donald Bain

WATSON FUND, THE CHARLOTTE A. - - - 23

"WAVE, THE" - - - - - - - 79
Bronze by Charles Cary Rumsey

"WEDDING, THE" - - - - - - 31
From painting by Gari Melchers, N.A.

"WELLINGTON, THE DUKE OF" - - - 46
Portrait by Sir Thomas Lawrence

"WHERE ARE THE SONGS OF SPRING" - - 130
From painting by John Rummell

WHERE DOES SHE GET HER SILK STOCKINGS - 157
Scene from "Which One?"

WHERE IS THE HANDLE TO THIS THING - - 247
Pictorial photograph by Francis J. Sipprell

"WHIRLING WIND, THE" - - - - 69
Woodcut by Julius J. Lankes

WHITE, MILLICENT - - - - - - 226
Portrait

"WHITE PEACOCKS" - - - - - 23
From painting by Robert Winthrop Chanler

"WINTER" - - - - - - - - 75
From painting by John F. Carlson, A.N.A.

"WINTER GARMENTS" - - - - - 248
Pictorial photograph

"WOMAN SEWING" - - - - - - 59
From painting by Berthe Morisot

"WORDS" - - - - - - - - 188
Poem by Esther Carlson

YEAR AT THE ALBRIGHT ART GALLERY - - 33
Article by William M. Hekking

"YOU ARE THE THIEF" - - - - - 162
Scene from "The Thief"

Collection of The Buffalo History Museum

Index to Individual Portraits

	PAGE
ABBOTT, ALICE Portrait sketch by Franc Root McCreery	122
ABBOTT, JANE DRAKE	259
ALBRIGHT, JOHN J., ESQ. By Edmund C. Tarbell	16
ANDERSON, HANNAH E.	261
"ANNE, MARCHIONESS MONTGOMERY" By George Romney	48
APEL, FREDERIC HENRY	261
BACH, FLORENCE JULIA	262
BACKUS, ANNE By Margaret Evans Price	100
BACON, EDITH JANE	424
BAIN, DONALD	263
BALBER, ROSE By Elizabeth Lola Leff	109
BAMPTON, ROSE ELIZABETH	264
BANN, FREDERICK	265
BARNARD, JOSEPHINE WAYS	265
BARNES, ARTHUR KING	266
BARNEY, MALCOLM LETCHWORTH	266
BALTHASER, ANNE	170
BAUMLER, HAROLD M.	267
BAUMLER, RUDOLPH	267
BEACH, HOWARD DWIGHT	268
BEACH, DR. J. WRIGHT	268
BECK, RAPHAEL	269
BECKER, ELLEN	180-270
BECKER, MRS. HARRIET M. B.	174
BECKERT, MRS. JOHN F.	270
BELLANCA, BESSIE	271
BENBOW, WILLIAM	271
BENEDICT, RUBY STAMP	272
BIELEFELDT, CURT C.	425
BIGELOW, CHARLES C.	273
BINGHAM, ROBERT WARWICK	139
BONNER, WILLARD H.	274
BORK, MILTON E.	274
BOSWORTH, MISS By Franc Root McCreery	118
BRADFORD, ELISE	276
BRADLEY, CHARLES B.	276
BREDEMEIER, CARL L.	277
BRIGGS, ALFRED HENRY	277
BROOKS, ROBERT D.	170
BROWN, RAYMOND FARGO	279
BURCHFIELD, CHARLES	67
BURGDORF, BETTY ISOBEL	280
BURNS, EFFIE FARNHAM	281
BUSH, MARCELLA	282
BUTLER, EDWARD HUBERT	Frontispiece
BUTLER, JESSIE STORRS	283
CAPEN, DR. SAMUEL PAUL	50
CARBERRY, ALVARETTA	284
CARLSON, JOHN F., A.N.A.	76
CARPENTER, BERNARD V.	285
CARY, GEORGE By Evelyn Rumsey Lord	206
CATALANO, AGUSTA	286
CHURCHILL, MAY THIRZA	255
CLARK, SETH	288
CLAWSON, H. PHELPS	289
CLAWSON, MRS. H. PHELPS By Geza Kenda	117
CLAWSON, MRS. JOHN L.	165
CLIFTON, COLONEL CHARLES By Eugene Speicher	18
COCHRAN, MARY By Margaret Evans Price	100
CORBETT, JAMES E.	170
CORMACK, MARIBELLE	291
CORNELISSEN, ARNOLD	233
CORNELL, KATHARINE By Eugene Speicher	54
CRIMI, ERNEST	426
CROCOLL, MRS. EDWARD	292
CURTIN, HELEN A.	293
CWIKLINSKI, ANTHONY E.	294
D'AHNER, MAY	294
DARMSTADTER, CHARLOTTE	295
DAVENPORT, ERNEST	295
DAVIES, JOHN O.	426
DAY, DAVID E.	171
DECKER, WILLIAM MORE	296
DE FOREST, MARION	154
DE GROOD, ELISE	296
DE LANE, JOSEPH	297
DENNY, ANNA EVA	297
DILLINGHAM, HELEN WALL	170
DOTY, LILLIAN By Franc Root McCreery	122
DOWD, EDMOND	299
DOYLE, M. DOROTHY	299
DREXLER, HARRY A.	300
DUCHOW, PAUL F.	300
DUNMAN, HENRY	301
DURRETT, HELEN DOYLE	301
DU VALL, CLYDE WAYNE	302
DU VALL, MRS. CLYDE	174
DU VALL, HERBERT	302
ENGLEHART, MISS LEO B.	304
EVANS, JAMES CAREY By Franc Root McCreery	121
EVANS, MRS. SPAULDING	305
EVENS, LILLIAN VEATCH	305
EVERITT, MARION	170
FARNHAM, MRS. ETHEL	306
FITTS, ADA M.	307
FIX, HAROLD By Franc Root McCreery	122
FOSDICK, FRANK S.	309
FOURNIER, ALEXIS JEAN By Margaret Evans Price	107
FOURNIER, MRS. ALEXIS JEAN By Margaret Evans Price	106
FOX, ADA HEPINSTALL	310
FOX-LEE, JEANNETTE	310
FRANCHOT, CHARLES PASCAL	311
FRANCIS, WILLIAM C.	311
FRUAUFF, HENRY A.	207
GARDNER, RAY	313
GIBBONS, OLIPHANT	314
GOWING, GEORGE E.	316
GRABAU, JOHN F.	317
GREEN, EDWARD B., SR.	205
GREEN, MILDRED C.	318
GREY, GERALDINE	174
GUILD, HELENE HEATHCOTE	319
GUTHRIE, MRS. EDWARD B.	227
HARDY, EDWARD	321
HARTMAN, JOHN F.	322
HAUENSTEIN, MINNIE FERRIS	322
HAWLEY, MISS LAVINIA	227
HAZEL, JUDGE JOHN R. By Urquhart Wilcox	61
HEACOCK, GRACE HARVEY	323
HEACOCK, LEE F.	Opposite Page 1
HEKKING, WILLIAM H.	32
HELLER, CHARLOTTE	324
HORTON, HARVEY S.	207
HORTON, MRS. JOHN MILLER	186
HOWE, FRANK By Franc Root McCreery	122
HOWIE, JOHN MCFARLANE	328
HUBERT, JOSEPH JOHN	328
HURLBURT, NELLIE S.	329
IMERSHEIN, ADELAIDE	330
IMPELLITIER, CARL	330
JACOBS, HARRY W.	331
JAEGER, ELLSWORTH	201
JANES, GRACE By Elizabeth Lola Leff	109

Collection of The Buffalo History Museum

Index to Individual Portraits—Continued

	PAGE
JARVIS, HAROLD PYOTT	332
JARVIS, MARIE E.	332
JENKINS, STANLEY S.	175-333
JOHNCOX, ELOISE COLE	235-333
JOSLYN, ADELE PARTRIDGE	334
KARZAROFF, COUNTESS By Irving S. Williams	115
KEELER, JANE M.	336
KEENE, MARY VIRGINIA	336
KELSEY, LAURA GERTRUDE	428
KIEFFER, JOHN ELMER	338
KILMAN, LEROY NOBLE	339
KNOLL, CLARA J.	340
KOINE, JOHN FARRELL	340
KOWALSKI, AIDA	176-341
KOWALSKI, ARTHUR	176-342
KURTZ, JULIA	343
LANE, MRS. LOUIS BRYANT	343
LANGENBACH, CLARA	344
LANKES, JULIUS By himself	70
LARKIN, MRS. E. E. By Franc Root McCreery	122
LEARY, DANIEL BELL	345
LEE, MARGIE M.	346
LEEMING, MRS. JOSEPH	227
LEFF, ANSELM By Elizabeth Lola Leff	109
LERCH, NALBRO BARTLEY	346
LEVY, ALEXANDER O.	347
LEWIS, MARY	231
LINCOLN, ABRAHAM By Douglas Volk	28
LINCOLN, MARGARET MCDONALD	348
LINDHE, IVAN	348
LOFFREDO, UMBERTO A.	174-349
LOTHROP, ARLETTA	350
LUNENFELD, ELIZABETH LEFF	350
MCCREERY, FRANC ROOT	352
MCDONALD, MRS. JOHN F.	351
MCWILLIAMS, SHIRRELL NORTON	354
MANN, WILLIAM HAROLD	355
MANZELL, IRVING	170
MARTIN, EARL	356
MARKWART, JOHN	429
MARR, WILLIAM BOYD	430
MASHKE, VLADZIA	431
MELLEN, CAPTAIN CALVERT	431
MARTYN, ELIZABETH STANLEY	356
MAXWELL, J. MURRAY	171-357
MAZUR, JOSEPH C.	358
MERWIN, ANN ELIZABETH By Franc Root McCreery	122
MICHAEL, WILLIAM J.	359
MILLER, JOSEPH CORSON	360
MILLER, RICHARD	361
MILSOM, EVA GRACE	361
MINKEL, BESSIE ANNA	362
MINKEN, EDNA	178
MITCHELL, MRS. FREDERICK G.	362
MIXER, JESSICA ANTHONY	363
MOORE, EDWARD JAMES	364
MOORE, MRS. GEORGE L.	363
MORGAN, MRS. RALPH D.	364
MULGRAVE, LORD By John Hoppner	47
MUNGER, ALICE VOSSELLER	365
MUNSEY, MRS. HERBERT H.	432
NASH, MARY F.	365
NELSON, GUSTAV	366
NEUMANN, CHARLES	432
NICHOLLS, JOSEPHINE	367
NISITA, CARLO ANTONIO	367
NOLLER, ROSE	368
OELHEIM, HELEN MARIAN	369
OLIVER, FRANCES E.	433
PALMER, ELSIE By John Singer Sargent	24
PARKER, GROVE MILLER	370
PECK, VIRGINIA By Franc Root McCreery	122
PERSONS, FREDERICK By Margaret Evans Price	100
PHIPPS, ANNA BEALS	372
PIERMAN, CLYDE A.	373
PIKE, FREDERICK	373
PITTS, ALICE FOX	374
PLAGGE, FRANK EGON	434
POHLE, FREDERICK	374
PORTER, MRS. PETER A. By Geza Kenda	116
POTTER, LARS S.	375
PRATT, MRS. FREDERICK L.	62
PULITZER, WALTER	376
RALSTON, FLORENCE B.	377
REED, FLORENCE PIERCE	378
REIF, CHARLES F.	379
RHODES, CHARLES ELBERT	183
RICHARDSON, GEORGE H.	170
RIEGEL, E. RAYMOND	380
RIX, FLORENCE REID	381
ROGERS, MARY HARTLEY	382
ROHLFS, CHARLES	383
ROHLFS, MRS. CHARLES	383
ROSINSKA, IRENE	384
ROSS, ISABELLE MARGARET	384
ROSS, JOHN	385
RUBY, BENJAMIN F.	385
RUMMELL, JOHN	386
SACKETT, CLARA ELIZABETH	386
SCALZO, ELLA DORYS	388
SCHILLING, CORNELIA	170
SCHOELLKOPF, ANNE ELIZABETH By Francis J. Sipprell	247
SCHOELLKOPF, PAUL A., II By George J. Lober	96
SCHMANDT, HENRIETTA E.	389
SCIBETTA, CALOGERO	391
SEIBOLD, RICHARD	392
SEVERANCE, FRANK H.	194
SEVIN, C. THEODORE	392
SHEARER, DR. AUGUSTUS HUNT	393
SHELGREN, OLAF W.	435
SHERK, WILFRED H.	394
SHERWOOD, GRACE EVELYN	394
SHUTTLEWORTH, CLAIRE	395
SIMONS, MISS GLADYS	174
SMITH, DORETTA	170
SMITH, PEARL RADCLIFFE	397
SMITH, SALLY By Margaret Evans Price	100
SMITHERS, HERBERT HENRY	397
SPANGENBERG, FRANK A.	398
SQUIRE, VIRGINIA	436
STACY, MABEL M.	400
STAMP, JOHN L.	401
STARK, EDITH NATALIE	401
STENMAN, LULU WALDINE	402
STEGELSKA, ANGELINA	402
STEVENS, ALLEEN	403
STORMS, MRS. L. R.	404
STRATTON, HARRY W.	404
STRESSEMANN, DR. By Augustus John, A.R.A.	33
STREETER, DANIEL W.	405
SWEET, MAY BLANCHE	436
SY, ALBERT PHILIP	407
TAYLOR, RALPH	437
TEFFT, THALIA E.	437
THAYER, GEORGIANA	408

Collection of The Buffalo History Museum

	PAGE
THURBER, C. H.	409
TOWNSEND, GERTRUDE	409
TWIST, ETHEL J.	410
VALENTINE, FRANCIS B.	411
VAN ARNAM, CHARLES H.	411
VARGA, JOSEPH J.	412
VOLGENAU, HOWARD	412
VON KRAMER, ESTHER	438
VON KRAMER, FREDERICK	438
WADE, JOHN J.	413
WATKINS, FRANK A.	414
WATSON, EVELYN M.	415
WEBER, GERTRUDE ALISON	415
WEIFFENBACH, ELIZABETH	93
WELCHER, JENNIE E.	416
WELLINGTON, THE DUKE OF (By Sir Thomas Lawrence)	46
WELLS, JOHN D.	417
WESLEY, OLIVE	417
WHEELER, GLADYS F.	181
WHITE, MILLICENT	226
WHITE, NELIA GARDNER	419
WILSON, LUCILLE FRANCES	421
WOLANEK, BETH BOWMAN	439
WOLANEK, JAN PAWEL	439

Index to Biographical Records

	PAGE
ABBOTT, JANE DRAKE	259
ACKERMAN, WALTER FREDERICK	259
ADAMS, LEONARD	260
ADDIS, HELEN ELIZABETH	260
ALBRIGHT, BETTY	260
ALEXANDER, WILLIAM PRINDLE	260
ALLEN, CHARME WILLA	423
ALLEN, JOSEPH BROWN	424
ALLENDORF, BALTZAR	260
ALMY, FRANCIS	260
ALMY, FREDERIC	260
ANDERSON, FRANCES M.	261
ANDERSON, MRS. HANNAH E.	261
ANDRLE, OTTO FRANCIS	261
APEL, FREDERIC HENRY	261
ANTHONY, MRS. DANA	262
ARMSTRONG, ROGERS NEWTON	262
AURES, VICTOR	262
AVERY, EDWARD C.	262
BACH, FLORENCE JULIA	262
BACKUS, FREDERIC C.	263
BACON, EDWIN PHILLIPS	263
BACON, EDITH JANE	424
BAGNALL, GEORGE W.	263
BAIN, DONALD	263
BAILEY, CLARISSA M.	263
BAILEY, ESTHER BRYANT	264
BALDWIN, FURMAN O.	264
BALK, JOSEPH	264
BALL, JUANITA	264
BALLOU, LEVI CHAMBERS	264
BALSER, VALENTINE SPENCER	264
BAMPTON, ROSE ELIZABETH	264
BANGERT, LOUIS J.	265
BANN, FREDERIC	265
BARNARD, JOSEPHINE WAYS	265
BARNES, ARTHUR KING	266
BARNEY, MALCOLM LETCHWORTH	266
BARNEY, MARY DARLING	266
BARRELL, MARGARET ADSIT	424
BARTELS, ANNA D'ARCY	266
BARTHOLOMEW, FRANKLIN WILLIAM	267
BAUER, FREDERICK WILLIAM	267
BAUM, EDNA C.	267
BAUM, ESTHER C.	268
BAUMLER, HAROLD MICHAEL	267
BAUMLER, RUDOLPH	267
BAXTER, WILLIAM	268
BEACH, HOWARD DWIGHT	268
BEACH, J. WRIGHT	268
BEACH, MARGARET CAROLINE	269
BEALS, GRACE ROMNEY	269
BECK, HORTENSE ROCHEVOT	269
BECK, RAPHAEL	269
BECKER, EDITH L.	269
BECKER, ERMA HENRIETTA	269
BECKER, ELLEN	270
BECKER, KATHERINE M.	270
BECKERT, MILDRED NOURSE	270
BELDEN, LOUISE F.	271
BELLANCA, BESSIE	271
BENBOW, WILLIAM	271
BELLINGER, GENEVA OSBORNE	271
BENEDICT, RUBY STAMP	272
BENNETT, M. AGATHA	272
BERRY, STEPHEN R.	272
BERTLING, WALTER E.	272
BEUCHAT, CLEMENT	272
BINGHAM, ROBERT WARWICK	272
BIELEFELDT, CURT C.	425
BIGELOW, CHARLES CHASE	273
BINDER, IRWIN SMITHSON	273
BIRNIE, VIRGINIA FARMER	424
BISHOP, KATHRYN JEANETTE	273
BISSELL, N. GRACE	273
BLEY, LAWRENCE	273
BOB, HAUSER	274
BONNER, WILLARD HALLAM	274
BORK, MILTON EDWARD	274
BOLTON, FRANK	274
BOOCOCK, MAUD BRETT	275
BOOCOCK, WILLIAM H.	275
BOUCHARD, GEORGE ALBERT	275
BOUCHARD, MARY RYAN	275
BOWEN, DOROTHEA MAE	425
BOWMAN, BETH I.	275
BOYLE, PATRICIA	275
BOYNTON, RICHARD WILSON	275
BRADFORD, ELISE LORD	276
BRADLEY, CHARLES B.	276
BRAIN, JOHN	276
BRANDEL, FLORENCE MARGARET	425
BRAUER, CHARLES	277
BREDEMEIER, CARL LOTHAR	277
BREWER, GEORGE E., JR.	277
BREWSTER, FREDERICK C.	277
BRIGGS, ALFRED HENRY	277
BROCK, MALCOLM	278
BROOKS, GERTRUDE BALTHASAR	278
BROOKS, ROBERT DORNAN	278
BROST, ELMER	278
BROUGHTON, CHARLES DU BOIS	278
BROWN, MARGARET COOTE	278
BROWN, RAYMOND FARGO	279
BUCK, LOUISE HUSSEY	279
BUCKLEY, ESTHER MINOR	279
BUELL, BENNING C.	279
BURCHFIELD, CHARLES E.	279
BURGDORF, BETTY ISOBEL	280
BURGSTAHLER, HERBERT JOHN	280
BURKE, ROBERT GRANVILLE	280
BURNETT, EDITH A.	280
BURNHAM, ETHEL F.	280
BURNS, EFFIE FARNHAM	281
BURNSIDE, MAUD	280

Collection of The Buffalo History Museum

	PAGE
BURROWS, REV. GEORGE SHERMAN	281
BURTCHETT, FLOYD	281
BUSCH, KATHARINE	281
BUSH, MARCELLA ANNA	282
BUSH, MORRIS SHEPARD	281
BUTCHER, LAWRENCE H.	282
BUTLER, EDWARD HUBERT	282
BUTLER, JESSIE STORRS	283
BUTLER, LEONARD C.	282
BUTTRICK, GEORGE	282
CAMEHL, ADA WALKER	283
CAPEN, SAMUEL	283
CARMODY, EDNA M.	283
CARBERRY, ALVARETTA	284
CARDER, EDITH HARRINGTON	284
CARDER, SAMUEL WORTH	284
CARLE, NORMA	284
CARLIN, ROBERT E.	284
CARLINO, M. LUCIA	425
CARLSON, ERMINDA FORD	284
CARLSON, JOHN F.	285
CARLSON, SIDNEY	285
CARPENTER, BERNARD VICTOR	285
CARPENTER, NILES	285
CARR, CHRISTOPHER A.	286
CARRIE, JOHN S.	286
CATALANO, AGUSTA LA MANTIA	286
CARY, GEORGE	286
CHAMBERS, RAYMOND	286
CHANDLER, RUTH	287
CHASE, DR. SUSAN FRANCES	287
CHATTIN, LOU ELLEN	287
CHERRY, LESTER	287
CHESKIN, DAVID	287
CHRIST, MRS. RUDOLPH	287
CHRIST, WILLIAM EUGENE	426
CHURCHILL, MAY THIRZA	287
CIRESI, SALVATORE	288
CLARIS, EDNA VOLLMER	288
CLARK, MARION LOTHROP	288
CLARK, MARY GAIL	288
CLARK, SETH	288
CLARKE, ROBERT H.	288
CLARY, MARY ELIZABETH	288
CLAWSON, H. PHELPS	289
CLAWSON, VALIA	289
CLIFTON, CHARLES	289
COBB, ETHELYN P.	289
COBB, FREDRICKA R.	289
CODD, MARGARET JANE	289
COLBURN, I. MARIE	290
COLEGROVE, RAY	290
COLLAMORE, JEROME	290
CONOVER, MARY LOUISE	290
COOK, ALBERT EVERETT	290
COOK, HAROLD JEWETT	290
COOKE, THOMAS F.	290
COONLY, MARGARET M.	291
CORBETT, JAMES E.	291
CORMACK, MARIBELLE	291
CORNELL, PETER C.	291
CORNELISSEN, ARNOLD	291
CRIMI, ERNEST	426
CROCOLL, FLORENCE MARIE	292
CROLL, DOROTHY	292
CUNNINGHAM, MARGARET	292
CURRAN, MARIE CECILIA	292
CURRY, DOROTHY I.	292
CURTIS, ESTHER CARLSON	292
CURTIS, FLORENCE M.	292
CURTIS, VERNON W.	293
CURTIN, HELEN A.	293
CZACZKOWSKI, MATTHEW STANISLAUS	293
CWIKLINSKI, ANTHONY B.	294
D'AHNER, MAY	294
DARMSTADTER, CHARLOTTE	295
DAVENPORT, ERNEST	295
DAVIDSON, WILLIAM DAVID	295
DAVIES, JOHN ORTHELLO	426
DAVIS, WALTER STANLEY	294
DAVISON, MARGUERITE GOLDEN	294
DAY, MRS. ALLEN E.	295
DAY, DAVID E.	296
DAYER, ELMER S.	296
DECKER, WILLIAM MORE	296
DE FOREST, MARIAN	296
DE GROOD, ELISE	296
DE LANE, JOSEPH	297
DENNY, ANNA EVA	297
DEMPSEY, HARRY PRESCOTT	297
DESMON, AARON J.	298
DI BARTOLO, FRANCIS	298
DICKSON, ELIZABETH	298
DIEFENBACH, MABEL E.	298
DILLINGHAM, HELEN HALL	298
DOELMAN, BURT O.	298
DOHERTY, JAMES H.	298
DOLLEY, WILLIAM L., JR.	298
DONAHUE, MARVEL BROWNING	298
DONK, ROSE RUDOLPH	299
DOUGLASS, HELEN	299
DOWD, EDMOND	299
DOYLE, M. DOROTHY	299
DRESCHER, BERTHA	299
DREXLER, HARRY A.	300
DUCHOW, PAUL F.	300
DUNBAR, ANNA GLENNY	300
DUNCAN, JAMES WILLIAM	300
DUNLAVY, MYRON C.	300
DUNMAN, HENRY	301
DURRETT, HELEN DOYLE	301
DU VALL, CLYDE WAYNE	301
DU VALL, HERBERT ALLEN	302
DYCZKOWSKI, EUGENE M.	301
ECKEL, LOUIS P. G.	302
ECKHARDT, ELSA L.	302
EDELSON, CHARLES KING	302
EDGERTON, MINNIE AURELIA	303
EDWARDS, MARIA R.	303
EDWARDS, VERA MELISSA	303
ELLIS, ADALYN JUNE	303
ELLIS, EMMA MAY	303
ELLIS, KATHERINE MARGARET	303
ENGELHART, LEO BLANCHE	304
ENOCH, SHERMAN D.	304
ERION, ALFRED FRED	304
ERION, BERNICE	304
ERISMAN, ALBERT J.	304
ERLENBACH, LESTER	304
ERNST, NATALIE CAROLINE	305
ESTABROOK, CORA ADELINE	305
EVANS, MARY ANNA BUCK	305
EVENS, LILLIAN VEATCH	305
FARNHAM, MRS. ETHEL H.	306
FARNHAM, ETHEL ROBERTA	306
FAYFIELD, ROBERT C.	306
FEIDLER, CLARA MARGARET HAYES	306
FELLOWS, LEO B.	306
FERGUSON, HELEN F.	307
FERGUSON, LUCIE A. MAYO	307
FERRELL, MRS. LOUISE	307
FILKINS, CLARIBEL	307
FISCHER, CAROLINE J.	307
FISCUS, RICHARD EUGENE	308
FITTS, ADA MARY	307
FIX, HAROLD A.	308
FLETCHER, MRS. BURTON S.	308
FLUMERFELDT, HERBERT JACKSON	308
FOLSOM, FRANCES LOUISE	308
FORD, FRANCIS THOMAS	308
FORNES, ROSE MARIE	308
FORNES, MARCELLA MARIE	309

Collection of The Buffalo History Museum

	PAGE
FORSTER, OTILDA CATHERINE	427
FOSDICK, FRANK SHELDON	309
FOSTER, MRS. JAMES F.	309
FOURNIER, ALEXIS JEAN	309
FOX-LEE, JEANETTE	310
FOX, ADA HEPINSTALL	310
FOX, ELIZABETH T.	310
FOYSTER, CLIFFORD JAMES	310
FRANCHOT, CHARLES PASCAL	311
FRANCIS, WILLIAM CARSON	311
FRANK, RUTH	311
FRASER, MRS. KEITH ROSS	312
FRIEH, ALICE MAY	310
FRIES, FRANK X.	311
FRITZ, RICHARD AUGUST	312
FUCHS, WILLIAM L.	312
FULLERTON, LEWIS JOHN	312
GABRYELEWICZ, LEONARD FRANCIS	312
GALE, MANNING	312
GALL, CORNELIUS	312
GARDNER, EMILIE BOYET	313
GARDNER, RAY	313
GARRETSON, DR, JOHN LYALL	313
GATES, WILLIAM BISHOP	313
GEIBEL, LEAH M.	314
GERARDI, ERNEST	313
GERSTMAN, ROSE ALPERT	314
GIBBONS, OLIPHANT	314
GIESECKE, MARGARET J.	314
GIFFORD, ARTHUR H.	314
GILMORE, ELINOR	314
GOETZ, PHILIP BECKER	315
GOLDSMITH, CLARA JEANETTE	315
GOLDSTEIN, ELI W.	315
GOLTZ, ELSA L.	315
GOLTZ, HILDA LEE	315
GOMPH, MARTHA	315
GOODMAN, HELENE EDRIS	315
GOODYEAR, ANSON CONGER	315
GORDON, ARTHUR HALE	316
GOTT, FRANK ROLLIN	316
GOULD, MRS. NELLIE M.	316
GOWING, GEORGE	316
GRABAU, GRACE WILCOX	316
GRABAU, JOHN F.	317
GRANT, JOHN F.	317
GREDZICKI, ROBERT FRANK	427
GREEN, HIRAM HAROLD	317
GREEN, LAURA MOSS	317
GREEN, MILDRED C.	318
GREINER, MRS. CHARLES	318
GROSSKOPF, DOROTHY B.	318
GROUNDS, H. COLLIER	318
GUILD, HELENE HEATHCOTE	319
GUNDERMAN, JOHN F., JR.	317
GUNDLACH, HELEN FUCHS	318
HAAS, JEAN JEFFERSON	319
HABBERFIELD, WINIFRED BECK	319
HABICHT, SIDNEY JOHN	319
HAGER, OTTO PHILIP	319
HAGMAN, ANNA B.	319
HAHN, MARY ELIZABETH	320
HAIST, CHARLES WESLEY	320
HALL, ROSE KENT	320
HAMILTON, DOROTHE GERVAN	320
HAMILTON, JAMES ALEXANDER	320
HAMILTON, MARY	320
HAMLIN, CHAUNCEY J.	320
HANFORD, JOHN MEAD	320
HANNASKE, BERNARD	321
HANSON, MARGUERITE	321
HARCOURT, MILLICENT LOUISE	321
HARDIE, RUSSELL	321
HARDY, EDWARD	321
HARLOW, ANNE LUCINDA	321
HARRIS, HAZEL	322
HARTMAN, JOHN F.	322
HARTWELL, ERNEST CLARK	322
HAUENSTEIN, MINNIE FERRIS	322
HAYN, JULIUS	427
HEACOCK, LEE F.	323
HEACOCK, GRACE HARVEY	323
HEBB, DOROTHY MAE	427
HECTOR, L. GRANT	323
HEINTZ, MARION KATHERINE	323
HEKKING, WILLIAM MATHEWS	323
HELENBROOK, RAY	324
HELLER, CHARLOTTE	324
HELLIWELL, AGNES ASHLEY	324
HENDERSON, ANDREW J.	324
HERMAN, LILLA NAOMI	324
HERSEY, CHARLES BROOKS	324
HEWITT, GRACE MILDRED	325
HICKS, MABEL	325
HILL, LUCILLE	325
HIRSCH, GEORGE M.	325
HODDICK, ARTHUR E.	325
HOFFER, GWENDOLYN	325
HOFFMAN, LILLIAN	326
HOFFMEYER, OLIVE JOSEPHINE	427
HOLLAND, MRS. HENRY OSGOOD	326
HOLLINSHEAD, URSULA DIETRICH	326
HOLMES, SAMUEL VAN VRANKEN	326
HOLMLUND, MILDRED C.	326
HOLSMAN, HARRY	326
HOOD, ETHLYN BROOKER	326
HORTON, FRANK W.	327
HORTON, HARVEY STARING	327
HORTON, HELEN M.	327
HOUGHTON, DOROTHY R.	327
HOWE, LLOYD N.	327
HOWE, REBECCA CUTTER	327
HOWELL, HELEN E.	327
HOWIE, JOHN MACFARLANE	328
HOWLAND, HENRY RAYMOND	328
HOWLAND, HOWARD H.	328
HUBBARD, ELBERT II	329
HUBERT, JOSEPH JOHN	328
HUDSON, MARTHA ELEANOR	329
HUEBSCHWERLEN, VERONICA	329
HUFSTADER, ROBERT	329
HUIE-LOCKE, FLORA ELBERTINE	329
HURLBURT, NELLIE S.	329
HUTCHINSON, GERTRUDE ELIZABETH	330
IMERSHEIN, ADELAIDE	330
IMPELLITTIER, CARL	330
IMPELLITTIER, LOUIS	330
IRONS, WILLIAM V.	427
ISAACS, FLORENCE	331
JACOBS, HARRY W.	331
JABLONSKI, PIOTR	331
JAEGER, ELLSWORTH	331
JAEGER, ZETTA GAY	331
JANKOWSKI, PETER J.	331
JARVIS, HAROLD PYOTT	332
JARVIS, MARIE ELAZABETH	332
JENKINS, STANLEY SCOTT	333
JEPSON, CHARLES H.	332
JESCHKE, WILLIAM MARION	332
JOHNCOX, ELOISE LUCRETIA COLE	333
JOHNSON, FRANK W.	333
JOHNSON, GILBERT KENYON	334
JOHNSON, CHARLOTTE BARKER	427
JOHNSTON, NATHALIE PHELPS	428
JOHNSON, JAMES ADDISON	334
JONES, AMY WHITE	334
JONES, EDWARD S.	334
JONES, HELEN TOWNSEND	334
JOSLYN, ADELE PARTRIDGE	334
JOSEFFER, MAXIMILIAN	335
KAHLER, FREDERICK AUGUST	335

Collection of The Buffalo History Museum

	PAGE
KAHLER, HUGH MCNAIR	335
KALINOWSKI, BRUNO A.	335
KALOFF, ANTHONY	335
KAPFER, MATTHEW W.	335
KARKUNOFF, ROBERT	335
KAUFFMAN, KATHRYN M.	336
KEBELY, FERDINAND	338
KEELER, JANE	336
KEENE, MARY VIRGINIA	336
KELLING, MILDRED PEARL	336
KELLOGG, SPENCER, JR.	337
KELLY, FRANK B.	337
KELSEY, ERNEST FLINT	428
KELSEY, LAURA GERTRUDE	428
KENNEDY, EDWARD L.	337
KENNEDY, GEORGE HENRY, JR.	337
KENT, NORMAN	337
KERR, ROBERT BRUCE	337
KESSEL, SARA HIRSHFIELD	337
KEYSER, MERRITT A.	338
KIEFFER, JOHN ELMER, JR.	338
KIENER, JACOB	338
KILMAN, LEROY NOBLE	339
KINKEL, ROEDER J.	338
KIRKPATRICK, HILDA CECIL	428
KISSINGER, ALBERT J.	339
KLEIN, ANNA	339
KLEIN, FRANCIS C.	339
KLESS, HAROLD F.	339
KNAPP, FRANK D.	339
KNIGHT, CHARLES BENTON	340
KNIGHT, HELEN B.	340
KNOLL, CLARA JOSEPHINE	340
KOCH, ALBERT E.	340
KOEPPEN, ERWIN J.	341
KOEPPING, GEORGE	341
KOGLER, GEORGE PAUL	341
KOINE, JOHN FARRELL	340
KONIKOFF, RACHEL	341
KOPACEK, CHARLES JOSEPH	341
KOWALSKI, AIDA	341
KOWALSKI, ARTHUR	342
KOWALSKI, EDGAR	342
KRAMER, GEORGE	342
KREINHEDER, RUTH EMILIE	342
KREPPEL, THERESA CECELIA	429
KROLL, REA	342
KRUMHOLZ, HENRIETTA	342
KUJAWA, IRENE	429
KUJAWA, NORBERT	429
KURTZ, JULIA WILDER	343
KURTZ, MABEL MELDRUM	343
LADUCA, ROSALBA	343
LADUCA, SOPHIA	343
LANE, MRS. LOUIS BRYANT	343
LAFORET, EUGENE WALDEN	344
LANGENBACH, CLARA EMMA	344
LANKES, JULIUS J.	344
LAPI, SALVATORE LOMBARDO	344
LARNED, MARY	344
LARSON, ROBERT A.	344
LA SHECK, KATHERINE	345
LAWTON, LEDRA M.	345
LEARD, MABEL L.	345
LEARY, DANIEL BELL	345
LEDDEN, WALTER EARL	345
LEE, ETHEL MASON	429
LEE, MARGIE M.	346
LEEMING, UNA MARTIN	346
LEONARD, ESTHER M. W.	346
LERCH, NALBRO BARTLEY	346
LERCH, W. HORACE	347
LESH, GAIL MCCREERY	347
LESTER, OLIVE PECKHAM	347
LEUPOLD, AGNES J.	347
LEVITAN, MARK W.	347
LEVY, ALEXANDER OSCAR	347
LEWIS, JAMES V.	348
LIEDY, ELLEN GORNALL	348
LINCOLN, MARGARET MACDONALD	348
LINDEMAN, RICHARD W.	349
LINDHE, IVAN	348
LINNER, EMILY W.	349
LIPP-HOUSE, DOROTHY M.	349
LITTLE, JOHN BURL	349
LOCKWOOD, GORDON EVERETT	349
LOCKWOOD, MILDRED M.	349
LOFFREDO, UMBERTO A.	349
LOTHROP, ARLETTA	350
LUNENFELD, ELIZABETH LEFF	350
LURKEY, WILLIAM CHARLES	350
LUSE, EDNA	350
LUSKIN, SAMUEL	351
MACDONALD, ISABEL MALLOY	351
MACDONALD, LILLIAS M.	351
MACDONALD, LUCY	351
MACHERAS, CONSTANTINE THEADORE	351
MACLEAN, ADA A.	351
MACMILLAN, DORIS IRENE	352
MACPHERSON, R. HAL	352
MACTAGGART, GERTRUDE S.	352
MAGGIO, ANGELO	430
MAGGIO, CROSS	430
MARKWART, JOHN	429
MARR, WILLIAM BOYD	430
MASHKE, VLADZIA	431
MCCARTHY, KATHRYN	352
MCCOY, WILLIAM C.	352
MCCREERY, FRANC ROOT	352
MCDANNELL, ARTHUR GEORGE	353
MCEWAN, ALTHEA	353
MCGARRY, GARRY	353
MCGOLDRICK, MRS. FRANCES	353
MCGEORGE, ROBERT ROY	353
MCGUIRE, CLARA GENTZSCH	353
MCKENZIE, MARION TAYLOR	354
MCMURRAY, LEROY	354
MCPHAIL, EDWARD IRVING	354
MCWILLIAMS, SHIRRELL NORTON	354
MAHER, HELEN C.	354
MAIER, GUY	355
MANG, GUSTAVUS ALBERT	355
MANGES, GERTRUDE E.	355
MANLEY, MARY D.	355
MANN, PAUL F.	355
MANN, WILLIAM HAROLD	355
MANNING, FREDERICK	356
MANTELLI, LUIGI MARIO	356
MANZEL, L. IRVING	356
MARCHAND, HENRI	357
MARTIN, EARL	356
MARTYN, ELIZABETH STANLEY	356
MARSALES, HARRY HOWARD	357
MARSH, CLARENCE STEPHEN	357
MARVIN, LOUISE H.	357
MAXWELL, J. MURRAY	357
MAZUR, JOSEPH C.	358
MEAD, LILLIAN	358
MEECH, OWEN	358
MELLEN, CAPTAIN CALVERT K.	431
MENNIG, HELEN	358
MERLE, MABEL C.	358
MERLIHAN, MARIE	430
MERRITT, AARON RILEY	359
MESSERSMITH, FRANCES ENGEL	359
MESMER, MARGARET L.	431
MEYER, LUCILLE MAXWELL	359
MEYERS, KITTY	431
MICHAEL, LOUISE	359
MICHAEL, WILLIAM JAMES	359
MICHEL, FRED ARTHUR	360
MIKUSZEWSKA, IZA	360
MILLER, HENRIETTA E.	360
MILLER, JOSEPH CORSON	360

Collection of The Buffalo History Museum

	PAGE
MILLER, LAURA WILLIAMS	360
MILLER, MARY CHARLOTTE	360
MILLER, MARY M.	361
MILLER, RICHARD	361
MILNER, WILLIAM STANLEY	361
MILSOM, EVA GRACE	361
MINKEL, BESSIE ANNA	362
MITCHELL, GRACE HENDEE	362
MIXER, JESSICA ANTHONY	363
MOESCH, GERTRUDE MARIE	363
MOORE, BLANCHE SICKLER	363
MOORE, MRS. GEORGE L.	363
MOORE, MARY E.	363
MOORE, EDWARD JONES	364
MORGAN, EMMYLOU	364
MORGAN, HAZEL E.	364
MOTT, CHARLES EARL	364
MRUK, WLADEK	362
MUENCH, ELIZABETH	362
MULLIGAN, EDWARD ORMAND	362
MUNGER, ALICE VOSSELLER	365
MUNSEY, ETHEL HOLMES	432
MURRAY, PERCY F.	365
NASH, MARY F.	365
NEIER, MRS. J. L.	365
NELSON, GEORGE LAWRENCE	366
NELSON, GUSTAV ANDERS	366
NEUBAUER, FRANK BARNARD	432
NEUMANN, CHARLES	432
NEVIN, MILDRED	366
NEWCOMB, THOMAS H.	366
NEWMAN, FRANCES ANSLEY	367
NEWTON, JOHN W.	367
NICHOLLS, JOSEPHINE	367
NIEMO, LECH THADDEUS	431
NISITA, CARLO ANTONIO	367
NOBLE, MRS. CHARLES	368
NOLLER, ROSE	368
NORTON, MRS. CHARLES	368
NORTON, GLADYS LINDSAY	368
NOWAKOWSKA, EUGENIA M.	368
NOWICKI, EDWIN PAUL	369
NUSSBAUMER, J. GEORGE	369
OBERLE, KENNETH C.	369
O'CONNOR, PATRICK C.	369
ODDIE, JOHN LAUGHTON	369
OELHEIM, HELEN MARIAN	369
OEXLE, EDWARD LOUIS	370
OLIVER, FRANCES E.	433
OLMSTED, HAROLD LEROY	370
OLSZEWSKA, JADWIGA	433
OWENHOUSE, HAZEL B.	370
PARK, JULIAN	370
PARKER, GROVE MILLER	370
PARKER, H. MOORE	371
PARK-LEWIS, KATHERINE	371
PASCALE, DOMINICK	371
PASCALE, LUCILLE R.	371
PATRICOLA, CHARLES	371
PAUR, KURT	371
PEASE, MRS. L. F.	371
PECK, CHARLES L.	433
PELOWSKI, EDWARD S.	433
PELOWSKI, LOUIS EDWARD	433
PENFOLD, JANE GREEN	372
PENFOLD, LOIS SMITH	372
PENKSON, JOSEPH	434
PERCIVAL, RUTH CAROLYN	372
PERKINS, STERLING JOHNSON	372
PETERSON, GEORGE A.	372
PETERSON, MARGARET C.	372
PEUGEOT, GEORGE IRA	433
PHILP, HELEN STODDARD	373
PHIPPS, ANNA BEALS	372
PIERCE, WILLIAM E.	373
PIERMAN, CLYDE A.	373
PIKE, FREDERICK JULIAN	373
PILLSBURY, W. HOWARD	374
PIRSON, ARTHUR EDWARD	374
PITTS, ALICE FOX	374
PLAGGE, FRANK EGON	434
POHLE, FREDERICK	374
POST, ALBERT A.	375
POST, HOWARD WILLIAM	374
POTTER, LARS SELLSTEDT	375
PRATT, FLETCHER	375
PRATT, JULIA DECKER	375
PRICE, IRVING LANOUETTE	375
PRICE, MARGARET EVANS	376
PRICE, PEARL SELLERS	376
PRITIKIN, ROSE	376
PRZYBYCIEN, THADDEUS	376
PUGLISI, JOSEPH LEONARD	434
PULITZER, WALTER	376
RALSTON, FLORENCE B.	377
RAPPLEYE, ELIZABETH C.	377
READ, ANGELO M.	377
REAHR, CLARENCE WILLIAM	377
REED, FLORENCE PIERCE	378
REICHERT, GERALDINE	377
REID, FLORENCE ANN	378
REIF, CHARLES F.	379
REILLY, FRANK	379
REINO, MICHAEL	379
REITZ, EDWARD EUGENE	379
RENNER, QUINTON PAUL	379
RESCH, MARIE R.	379
REYNOLDS, LOUIS J.	379
REYNOLDS, MARY	380
REYNOLDS, WILLIAM NEWELL	380
RHODES, CHARLES ELBERT	380
RIEGEL, E. RAYMOND	380
RICE, MARGHUERITE SMITH	380
RICHARDSON, GEORGE HURD	381
RICHARDSON, VOLNEY ALLAN	381
RICHMOND, GRACE S.	381
RILEY, ARTHUR T.	381
RIX, FLORENCE REID	381
ROBBINS, C. JEANETTE	381
ROBERTS, FRANK M.	381
ROBERTS, GRACE MAY	382
ROBERTSON, IMOGENE CHRISTABEL	382
ROBERTSON, IMOGENE MARGARET	382
ROBINSON, MARION HERSHISER	382
ROCKWOOD, JUNE M.	383
ROEMHILD, BARBARA C.	383
ROGERS, MARY HARTLEY	382
ROHLFS, ANNA KATHARINE GREEN	383
ROHLFS, CHARLES	383
ROHRBACH, CHARLES	384
ROLLINS, CHARLES LEONARD	384
ROSENGREN, EDITH M.	384
ROSINSKA, IRENE H.	384
ROSS, ISABEL MARGARET	385
ROSS, JOHN WILLIAM	385
ROY, CECILIA MARIE	385
RUBY, BENJAMIN FREDERICK	385
RUBERY, L. ELAINE	386
RUMMELL, JOHN	386
RYBERG, DOROTHY G.	434
SACKETT, CLARA ELIZABETH	386
SAFFORD, EDNA MARIE	387
SAGE, EUGENIA ELIZABETH	387
SAGE, JEROME H.	387
SAGER, MABEL IDA	387
SAHLIN, AXEL EDWARD	387
SANDEL, GRACE	387
SANTUCI, JOHN PAUL	387
SAUER, GEORGE FREDERICK	387
SAVAGE, ANN	388
SCALZO, ELLA DORYS	388

Collection of The Buffalo History Museum

	PAGE
SCHEIDEMANTEL, GEORGE L.	388
SCHELLING, CORNELIA	388
SCHER, LOUIS H.	388
SCHERM, EARLE N.	389
SCHILLING, SIBYLLA	389
SCHLAGETER, GEORGE	389
SCHLEGEL, CLARA H.	389
SCHLENKER, CLARA	389
SCHMANDT, HENRIETTA E.	389
SCHMIDT, MINNA CLARA	390
SCHMIDT, WILLIAM A.	390
SCHMILL, KARL G.	390
SCHNEIDER, GEORGE	390
SCHOENFELD, HENRIETTA	390
SCHULER, FLORENCE LOUISE	390
SCHULTZ, HERMAN EDWARD	390
SCHULTZ, MINNIE C.	391
SCHWARB, CLARA	434
SCHWARTZ, EMANUEL JEROME	391
SCHWARTZ, JACOB W.	391
SCHWEIGERT, GLADYS RUTH	391
SCHWEGLER, MRS. ROBERT JR.	392
SCHWENDLER, RICHARD HENRY	435
SCIBETTA, CALOGERO SALVATORE	391
SEIBOLD, RICHARD	392
SERNOFFSKY, BELLE	392
SEVERANCE, FRANK HAYWARD	393
SEVIN, C. THEODORE	392
SEYMOUR, LOUISE LAYCOCK	435
SEYMOUR, LOUISE SANDERS	435
SHARP, HELEN G.	393
SHEARER, AUGUSTUS HUNT	393
SHELGREN, OLAF WILLIAM	435
SHEPARD, FREDERICK	393
SHERLOCK, KATHLEEN FRANCIS	435
SHERK, WILFRED H.	394
SHERWOOD, GRACE EVELYN	394
SHUTTLEWORTH, CLAIRE	395
SILL, ELLA WERNER	394
SILVERMAN, EDITH	395
SIME, DAVID JAMES	394
SIMPSON, EDWARD WARREN	395
SINGER, BERNICE	395
SINGER, JULIUS	396
SINGER, ROMOLA	396
SIPPRELL, CLARA E.	396
SIPPRELL, FRANCIS J.	396
SKEATS, MME. DAVIES	396
SMART, JACK	396
SMITH, AMY CULVER	396
SMITH, DORETTA CHRISTINE	397
SMITH, JAMES EDWARD	436
SMITH, HORACE N.	397
SMITH, PEARL RADCLIFFE	397
SMITHERS, HERBERT HENRY	397
SNYDER, GERALDINE HAZELMAE	398
SNYDER, MAURICE I.	398
SPAETH, LEONARD	398
SPANGENBERG, FRANK	398
SPARFELD, FLORENCE SHEARER	398
SPEIR, RUTH E.	399
SPEIDEL, LYDIA	399
SPIRE, HARRIET WELCH	399
SPRAGUE, AMELIA B.	399
SPURR, BEULAH	399
SQUIRE, VIRGINIA HOWARD	436
SQUIRES, CHARLES FREDERICK	399
SROCZYNSKA, LUDMILA NOWINA	400
STACY, MABEL MARIE	400
STAGG, MARIE LOUISE	400
STAGG, MARGARET	400
STAMP, ADA MAY	400
STAMP, JOHN L.	401
STANFORD, DORIS CLARA	401
STANG, KATHERINE	401
STARK, EDITH NATALIE	401
STEGELSKA, ANGELINA	402
STELLER, BYRON	402
STENGEL, DRUSILLA HARTLIEB	402
STENMAN, LULU WALDINE	402
STERNAGEL, ALICE	403
STETTENBENZ, ADA	403
STEVENS, ALLEEN	403
STEWART, CHARLES HUGH	403
STINSON, MARGARET KELDER	436
STOCKWELL, FRANK A.	403
STORCK, AGNES PRESTON	404
STORMS, MABEL RICHMOND	404
STORNER, FLORENCE EMMA	404
STRATTON, HARRY WILLIAM	404
STREETER, DANIEL WILLARD	405
STREETER, EDWARD	405
STRIGL, WALTER	405
STRUBING, LOUISA HAYES	405
SULLIVAN, CHARLES WILLIAM	405
SULLIVAN, EDNAH MABIE	406
SULLIVAN, SYLVESTER ALBERT	406
SWAIN, HERBERT C.	406
SWAN, MARY BELLE	406
SWARTZ, ALICE R.	406
SWEET, MAY BLANCHE	406
SWEET, ORILLA	406
SWEETLAND, DORIS	407
SY, ALBERT PHILIP	407
SZABO, IRENE	407
TAFFEL, WALTER L.	407
TAYLOR, GERTRUDE M.	407
TAYLOR, HELEN	407
TAYLOR, RALPH	437
TAYLOR, WILLIAM P.	408
TEFFT, THALIA E.	437
TELFAIR, VENETIA	408
TENNY, WILLIAM H. F.	437
TERRY, LUCRETIA	408
THAYER, GEORGIANA	408
THAYER, WALLACE	408
THIBAUDEAU, AUGUSTUS JACKSON	408
THOMPSON, IRWIN	409
THURBER, CLARENCE HOWE	409
TILLY, FRANCES	409
TISCHENDORF, CARL	409
TOELLNER, ELMER W.	437
TOWNSEND, GERTRUDE	409
TUCKER, GEORGE L.	410
TULLIS, MRS. DON	410
TWIST, ALICE V.	410
UHRHAN, ALICE V.	410
UNDERWOOD, EVELYN NOTMAN	410
UNHOLZ, ETHLYN M.	411
VALENTINE, FRANCIS BARKER	411
VAN ARNAM, CHARLES H.	411
VAN SANTVOORD, GEORGE	412
VARGA, JOSEPH J.	412
VIVIO, ANTHONY	412
VOLGENAU, HOWARD	412
VOLLMER, JOSEPH C.	413
VON GERICHTEN, MARTHA	413
VON KRAMER, ESTHER MILLER	438
VON KRAMER, FREDERICK M.	438
VOSS, MARION B.	413
VULLO, COSMA	413
WADE, JOHN J.	413
WAGNER, ALOYSIUS JOHN	413
WALKER, JAMES	414
WALLACE, CLARA FOSS	414
WALLACE, ROBERT	414
WALTERS, FAY MARIE	414
WARD, GEORGE OTTO	414
WARD, JAY MARK	438
WATKINS, FRANK ARTHUR	414
WATSON, EVELYN MABEL	415
WEBER, GERALDINE ALISON	415
WECHTER, JULIA A.	415
WEGERT, JOHN RUDOLPH	416

Collection of The Buffalo History Museum

	PAGE
WEIFFENBACH, ELIZABETH	416
WEILL, HAZEL D.	439
WEISER, LOUIS W.	416
WELCH, JANE MEAD	416
WELCH, KATHERINE KARIN	416
WELCH, WILLMA M.	438
WELCHER, JENNIE ELIZABETH	416
WELLS, MRS. JOHN B.	417
WELLS, JOHN DANIEL	417
WERTIMER, MRS. SIDNEY	417
WERTIMER, SIDNEY	417
WESLEY, OLIVE	417
WESTPHAL, W. HERBERT	418
WHEALEN, CLARA ANNA	418
WHEELER, CHARLES BARKER	418
WHEELER, GLADYS FAY	418
WHIDDIT, WILLIAM WALL	418
WHITE, JAMES PLATT	419
WHITE, MILLICENT RUSSELL	419
WHITE, NELIA GARDNER	419
WHITESIDE, GRACE L.	419
WICKSER, JOSEPHINE WILHELM	419
WICKSON, MILDRED R.	420
WILBER, WILLIS CAREY	420
WILCOX, URQUHART	420
WILD, WILLIAM	420
WILE, DANIEL	420
WILLIAMS, FRANCES E.	421
WILLIAMS, IRVING S.	421
WILLIS, KATHLEEN	421
WILSON, EMILY VIOLA	421
WILSON, LUCILLE FRANCES	421
WISEMAN, CLARE R. T.	421
WISHING, ARLYNE	422
WITTE, OSCAR L.	422
WOLANEK, JAN PAWEL	439
WOLKIND, MRS. NATHAN	422
WOOD, MABEL F.	422
WOODWARD, PEARL E.	422
WOOLER, ALFRED	422
WRIGHT, REV. BRUCE S.	422
WYLEGALA, VICTOR B.	422
YATES, BETTY	423
YATES, ELIZABETH M.	423
YOUNGS, MIRIAM FRANCES	423
ZAKEWSKI, JOSEPH	423
ZIMMERMAN, GERTRUDE	423
ZENT, MARJORIE EVELYN	423

Index to Individual Art Interests

Music—Organ or Piano

Teachers and Directors indicated by an asterisk

	PAGE
*ADAMS, LEONARD	260
*ALLEN, CHARME WILLA	423
*BAGNALL, GEORGE W.	263
*BALSER, VALENTINE SPENCER	264
*BARRELL, MARGARET ADSIT	424
*BAUM, EDNA	267
*BAUM, ESTHER	268
BEACH, MARGARET CAROLINE	269
*BECK, HORTENSE ROCHEVOT	269
*BECKER, EDITH L.	269
BECKER, ERMA HENRIETTA	269
*BECKER, KATHERINE M.	270
*BENBOW, WILLIAM	271
BENNETT, MISS M. AGATHA	272
*BINDER, IRWIN SMITHSON	273
*BIRNIE, VIRGINIA FARMER	424
*BOUCHARD, GEORGE ALBERT	275
*BOWMAN, BETH I.	275
*BOYLE, PATRICIA LUCILLE	275
*BRAIN, JOHN	276
*BRAUER, CHARLES	277
*BROST, ELMER	278
BURNHAM, ETHEL F.	280
*BUSCH, KATHARINE	281
*BUSH, MARCELLA ANNA	282
*CARBERRY, ALVARETTA	284
CATALANO, AGUSTA LA MANTIA	286
*CHANDLER, RUTH BURDICK	287
CHERRY, LESTER	287
*CLARK, MARY GAIL	288
*CLARK, SETH	288
*CORNELISSEN, ARNOLD	291
*CURTIS, FLORENCE M.	292
*DAVIS, WALTER STANLEY	294
*DAVISON, MARGUERITE GOLDEN	294
*DESMON, AARON J.	298
*DOWD, EDMOND	299
*DREXLER, HARRY A.	300
*DUNCAN, JAMES WILLIAM	300
*ECKHARDT, ELSA L.	302
*ERION, ALFRED FRED	304
ERLENBACH, LESTER E.	304
*ESTABROOK, CORA ADELINE	305
*FERGUSON, HELEN F.	307
*FISCUS, RICHARD EUGENE	308
*FIX, HAROLD A.	308
FOSTER, MRS. JAMES F., JR.	309
FRASER, MRS. KEITH ROSS	312
*FRIEH, ALICE MAE	310
*FRIES, FRANK X.	311
GOLDSMITH, CLARA J.	315
*GOULD, MRS. NELLIE M.	316
*GRANT, JOHN F.	317
*GREDZICKI, ROBERT FRANK	426
*GROSSKOPF, DOROTHY BERTHA	318
*GROUNDS, H. COLLIER	318
*GUNDERMAN, JOHN F., JR.	317
*HAGER, OTTO PHILIP	319
*HAGMAN, ANNA B.	319
*HARDY, EDWARD	321
*HARTMAN, JOHN F.	322
*HELLER, CHARLOTTE	324
HEWITT, GRACE MILDRED	325
*HOFFMEYER, OLIVE JOSEPHINE	427
HOLLINSHEAD, URSULA DIETRICH	326
HOOD, ETHLYN BROOKER	326
*HUDSON, MARTHA ELEANOR	329
HUEBSCHWERLEN, VERONICA	329
HUFSTADTER, ROBERT	329
*HUIE-LOCKE, FLORA ELBERTINE	329
*HURLBURT, NELLIE S.	329
HUTCHINSON, GERTRUDE ELIZABETH	330
*IMERSHEIN, ADELAIDE	330
*ISAACS, FLORENCE	331
*JANKOWSKI, PETER J.	331
JARVIS, MARIE ELIZABETH	332
JENKINS, STANLEY SCOTT	333
*KAPFER, MATTHEW W.	335
*KELLING, MILDRED PEARL	336
*KELSEY, LAURA GERTRUDE	428

Collection of The Buffalo History Museum

PAGE

*KERR, ROBERT BRUCE - - - - - 337
*KISSINGER, ALBERT JOSEPH - - - - 339
*KREINHEDER, RUTH EMILIE - - - - 342
*KRUMHOLZ, HENRIETTA - - - - 342
*KURTZ, MABEL MELDRUM - - - - 343
*KUJAWA, NORBERT - - - - - 429

*LARNED, MARY - - - - - - 341
*LEARD, MABEL L. - - - - - 345
*LEE, ETHEL MASON - - - - - 420
*LEEMING, UNA MARTIN - - - - 346
*LEUPOLD, AGNES J. - - - - 347
*LEVITAN, MARK W. - - - - 347
*LEWIS, JAMES V. - - - - - 348
*LIEDY, ELLEN GORNALL - - - - 348
*LIPP-HOUSE, DOROTHY M. - - - 349
LITTLE, JOHN BURL - - - - 349
*LOCKWOOD, MILDRED M. - - - - 349
*LUSKIN, SAMUEL - - - - - 351

*MACMILLAN, DORIS IRENE - - - - 352
*MACPHERSON, R. HAL - - - - 352
*MACTAGGART, GERTRUDE S. - - - 352
*MCCARTHY, KATHRYN - - - - 352
*MCGOLDRICK, MRS. FRANCES - - - 353
*MCGUIRE, CLARA GENTZSCH - - - 353
*MAIER, GUY - - - - - - - 355
*MANGES, GERTRUDE - - - - - 355
MANLEY, MARY D. - - - - - 355
MARVIN, LOUISE N. - - - - - 357
*MASHKE, VLADZIA - - - - - 431
*MENNIG, HELEN - - - - - 358
MESSERSMITH, FRANCES E. - - - - 359
*MICHEL, FRED ARTHUR - - - - 360
*MILLER, HENRIETTA E. - - - - 360
*MILLER, MARY M. - - - - - 361
MITCHELL, GRACE HENDEE - - - - 362
*MUENCH, ELIZABETH - - - - 362

*NELSON, GUSTAV ANDERS - - - - 366
*NEWTON, JOHN W. - - - - - 367
*NOWAKOWSKA, EUGENIA M. - - - - 368

OWENHOUSE, HAZEL B. - - - - - 370

*PARKER, H. MOORE - - - - - - 371
*PAUR, KURT - - - - - - - 371
*PHILP, HELEN STODDARD - - - - 373
*PRITIKIN, ROSE - - - - - - 376

*RAPPLEYE, ELIZABETH - - - - - 377
*READ, ANGELO M. - - - - - - 377
*RENNER, QUINTON PAUL - - - - 379
*RESCH, MARIE R. - - - - - - 379
REYNOLDS, MARY - - - - - - 380
*ROBBINS, C. JEANETTE - - - - - 381
*ROBERTS, GRACE MAY - - - - - 382
*ROEMHILD, BARBARA C. - - - - - 382
*ROY, CECELIA MARIE - - - - - 385
*RUBERY, L. ELAINE - - - - - 386

*SAFFORD, EDNA MARIE - - - - - 387
*SANDEL, GRACE - - - - - - 387
*SCHLENKER, CLARA - - - - - 389
*SCHMIDT, MINNA CLARA - - - - 390
*SCHNEIDER, GEORGE A. - - - - - 390
*SCHULER, FLORENCE LOUISE - - - - 390
*SCHULTZ, HERMAN EDWARD - - - - 390
*SCHULTZ, MINNIE C. - - - - - 391
*SCHWARB, CLARA - - - - - - 434
*SCHWARTZ, JACOB W. - - - - - 391
*SCHWEIGERT, GLADYS RUTH - - - - 391
*SCHWEGLER, MRS. ROBERT, JR. - - - 392
*SERNOFFSKY, BELLE - - - - - 392
*SILVERMAN, EDITH - - - - - 395
SINGER, ROMOLA - - - - - - 396
*SKEATS, MME. DAVIES - - - - - 396
*SMITH, PEARL RADCLIFFE - - - - 397
*SNYDER, MAURICE I. - - - - - 398
SPARFELD, FLORENCE SHEARER - - - 398
SPEIDEL, LYDIA - - - - - - 399
*SPEIR, RUTH E. - - - - - - 399

PAGE

*SPURR, BEULAH - - - - - - - 399
*SQUIRE, VIRGINIA - - - - - - 436
*STANFORD, DORIS CLARA - - - - - 401
*STETTENBENZ, ADA - - - - - 403
*STORNER, FLORENCE E. - - - - - 404
*STRATTON, HARRY W. - - - - - 404
*SWARTZ, ALICE R. - - - - - - 406
*SWEET, ORILLA - - - - - - 406

TAYLOR, HELEN - - - - - - 407
*TEFFT, THALIA E. - - - - - - 437
*TISCHENDORF, CARL - - - - - 409
*TOELLNER, ELMER W. - - - - - 437

*VOLLMER, JOSEPH C. - - - - - 413
*VON GERICHTEN, MARTHA - - - - 413
*VOSS, MARION B. - - - - - - 413

*WALLACE, CLARA F. - - - - - 414
*WEISER, LOUIS W. - - - - - - 416
WELCH, KATHERINE K. - - - - - 416
*WELCH, WILLMA M. - - - - - - 438
*WHIDDIT, WILLIAM W. - - - - - 418
*WHITESIDE, GRACE L. - - - - - 418
*WILSON, EMILY VIOLA - - - - - 421
*WILSON, LUCILLE FRANCES - - - - 421

*YOUNGS, MIRIAM FRANCES - - - - 423

Music—Violin

Teachers and Directors indicated by asterisk

*ACKERMANN, WALTER FREDERICK - - - 259

BARTHOLOMEW, FRANKLIN WILLIAM - - 267
BUCK, LOUISE HUSSEY - - - - - 279

*CARLSON, ERMINDA FORD - - - - 284
*CHESKIN, DAVID - - - - - - 287

*DE GROOD, ELISE - - - - - - 296
*DURRETT, HELEN DOYLE - - - - 301

*FISHER, CAROLINE J. - - - - - 307

*GALL, CORNELIUS - - - - - - 312

*HABBERFIELD, WINIFRED BECK - - - 319
*HEBB, DOROTHY M. - - - - - 427

*IMPELLITTIER, CARL - - - - - 330

*JOSEFFER, MAXIMILIAN - - - - - 335

KIEFFER, JOHN ELMER, JR. - - - - 338
*KIENER, JACOB - - - - - - 338
*KOCH, ALBERT E. - - - - - - 340
*KOEPPING, GEORGE N. - - - - - 341
*KONIKOFF, RACHEL - - - - - 341
KOPACEK, CHARLES JOSEPH - - - - 341

*LEVITAN, MARK W. - - - - - 347

*NEUBAUER, FRANK BARNARD - - - - 432

*PENKSON, JOSEPH - - - - - - 434
*PERKINS, STERLING JOHNSON - - - - 372
*PLAGGE, FRANK EGON - - - - - 434
PRZYBYCIEN, THADDEUS - - - - - 376

*REITZ, EDWARD EUGENE - - - - - 379

*SAUER, GEORGE FREDERICK - - - - 387
*SCHLAGETER, GEORGE - - - - - 389
SINGER, BERNICE - - - - - - 395
*SINGER, JULIUS - - - - - - 396
*STANG, KATHERINE - - - - - - 401
*STELLER, BYRON - - - - - - 402
*STENMAN, LULU WALDINE - - - - 402
*SZABO, IRENE - - - - - - - 407

*VIVIO, ANTHONY - - - - - - 412

*WESLEY, OLIVE - - - - - - - 417
*WEGERT, JOHN RUDOLPH - - - - 416
*WITTE, OSCAR L. - - - - - - 422
*WOLANEK, JAN PAWEL - - - - - 439

Collection of The Buffalo History Museum

Music—Voice

Teachers and Directors indicated by asterisk

	PAGE
ALLENDORF, BALTZAR	260
BAILEY, ESTHER BRYANT	264
BAMPTON, ROSE ELIZABETH	264
*BANGERT, LOUIS J.	265
*BARNES, ARTHUR KING	266
*BARRELL, MARGARET ADSIT	424
BECKERT, MILDRED NOURSE	270
BENEDICT, RUBY STAMP	272
BOUCHARD, MARY RYAN	275
BROCK, MALCOLM CAMERON	278
CARLE, NORMA	284
CARLINO, M. LUCIA	425
CLARIS, EDNA VOLLMER	288
COBB, FREDERICKA R.	289
*CONOVER, MARY LOUISE	290
CRIMI, ERNEST	426
CUNNINGHAM, MARGARET	292
CURRY, DOROTHY I.	292
CURTIS, VERNON W.	292
DAVIES, JOHN ORTHELLO	426
DAYER, ELMER S.	296
DEMPSEY, HARRY PRESCOTT	297
*DOUGLASS, HELEN	299
*DRESCHER, BERTHA	299
*DUNMAN, HENRY	301
ERISMAN, ALBERT J.	304
*EVENS, LILLIAN VEATCH	305
ERNST, NATALIE CAROLINE	305
*FELLOWS, LEO B.	306
FERRELL, MRS. LOUISE	307
FORNES, MARCELLA MARIE	309
FORNES, ROSE MARY	308
FRITZ, RICHARD AUGUST	312
GARDNER, EMILIE BOYET	313
GERSTMAN, ROSE ALPERT	314
*GOWING, GEORGE	316
HELLIWELL, AGNES ASHLEY	324
HOFFMAN, LILLIAN	326
HOLSMAN, HARRY	326
HOWE, REBECCA CUTLER	327
JOHNCOX, ELOISE LUCRETIA COLE	333
KLEIN, ANNA	339
*KNOLL, CLARA J.	340
KOWALSKI, AIDA	341
KOWALSKI, ARTHUR	342
KROLL, REA	342
*LA SHECK, KATHARINE	345
LINNER, EMILY W.	349
LUNENFELD, ELIZABETH LEFF	350
*LUSE, EDNA	351
*MACDONALD, LUCY	351
MACLEAN, ADA A.	351
MCKENZIE, MARION TAYLOR	354
*MAHER, HELEN C.	354
MILLER, LAURA WILLIAMS	360
MILLER, RICHARD	361
*MOORE, MARY E.	363
MULLIGAN, EDWARD ORMAND	362
NEVIN, MILDRED	366
NOLLER, ROSE	368
NORTON, GLADYS LINDSAY	368
ODDIE, JOHN LAUGHTON	369
OELHEIM, HELEN MARIAN	369
PASCALE, LUCILLE R.	371
RALSTON, FLORENCE	377
REID, FLORENCE ANN	378
*REILLY, FRANK	378
REYNOLDS, LOUIS J.	379
ROBINSON, MARION HERSHISER	382
ROSENGREN, EDITH M.	384
SCALZO, ELLA DORYS	388
SCHOENFELD, HENRIETTA	390
*SEIBOLD, RICHARD	392
SNYDER, GERALDINE	398
*SPIRE, HARRIET WELCH	399
SQUIRES, CHARLES FREDERICK	399
STAGG, MARIE LOUISE	400
STAMP, ADA MAY	400
*STEGELSKA, ANGELINA	402
*STENGEL, DRUSILLA HARTLIEB	402
*STORCK, AGNES PRESTON	404
STORMS, MABEL RICHMOND	404
STRIGL, WALTER	405
TAYLOR, GERTRUDE M.	407
TAYLOR, RALPH	437
TAYLOR, WILLIAM P.	408
*TULLIS, MRS. DON	410
UHRHAN, ALICE V.	410
VULLO, COSMA	413
*WARD, JAY MARK	438
*WATKINS, FRANK ARTHUR	414
WEILL, HAZEL D.	439
*WERTIMER, MRS. SIDNEY	417
WERTIMER, SIDNEY	417
WISHING, ARLYNE	422
WOLKIND, MRS. NATHAN	422
*WOOLER, ALFRED	422
ZIMMERMAN, GERTRUDE	423

Music—Miscellaneous

Teachers and Directors indicated by asterisk

	PAGE
*ALLEN, JOSEPH BROWN, SAXOPHONE	424
*BAUMLER, HAROLD MICHAEL, DRUM	267
*BAUMLER, RUDOLPH, TROMBONE	267
BELLANCA, BESSIE, IMPRESSARIA	271
*BIRNIE, VIRGINIA FARMER, 'CELLO	424
*DELANE, JOSEPH, BANJO	297
*FLUMERFELDT, HERBERT JACKSON, CORNET	308
*GOMPH, MARTHA, HARP	315
HAYN, JULIUS, FLUTE	127
HOWLAND, HOWARD H., SAXOPHONE	328
*IMPELLITTIER, LOUIS, TRUMPET	330
*JEPSON, CHARLES H., FRENCH HORN	332
*MAGGIO, ANGELO, SAXOPHONE	356
*MANTELLI, LUIGI MARIO, REED INSTRUMENTS	356
MEAD, LILLIAN, SAXOPHONE	358
MICHAEL, LOUISE, IMPRESARIA	359
*NEUBAUER, FRANK BARNARD, TRUMPET	432
*PRATT, JULIA DECKER, HARP	375
PUGLISI, JOSEPH LEONARD, SAXOPHONE	434
*REINO, MICHAEL JOSEPH, REED INSTRUMENTS	379

Collection of The Buffalo History Museum

Drama

Teachers and Directors indicated by asterisk

	PAGE
ALLENDORF, BALTZAR	260
ANDRLE, OTTO FRANCIS	261
ARMSTRONG, ROGERS NEWTON	262
BARNEY, MALCOLM LETCHWORTH	266
BISHOP, KATHRYN JEANETTE	213
BISSELL, N. GRACE	273
BRANDEL, FLORENCE M.	425
BROOKS, GERTRUDE ANNE	278
*BROOKS, ROBERT DORNAN	278
BUCKLEY, ESTHER MINOR	279
BURGDORF, BETTY ISOBEL	280
BURKE, ROBERT GRANVILLE	280
*BURNETT, EDITH A.	280
*CARDER, EDITH HARRINGTON	284
CARLIN, ROBERT E.	284
CARR, CHRISTOPHER A.	286
CLAWSON, VALIA	289
*COLLAMORE, JEROME	290
CORBETT, JAMES E.	291
CORNELL, PETER C.	291
CROCOLL, FLORENCE MARIE	292
CUNNINGHAM, MARGARET	292
DAVIDSON, WILLIAM D.	295
DAY, DAVID E.	296
DEMPSEY, HARRY PRESCOTT	297
DILLINGHAM, HELEN HALL	298
DONAHUE, MARVEL BROWNING	298
DUNLAVY, MYRON C.	300
EDWARDS, VERA MELISSA, *Artists' Model*	303
ELLIS, KATHERINE MARGARET	303
ENOCH, SHERMAN D.	304
FORSTER, OTILDA C.	427
FOX-LEE, JEANETTE	310
FRANCHOT, CHARLES PASCAL	311
FRITZ, RICHARD AUGUST	312
FULLERTON, LEWIS JOHN	312
GIFFORD, ARTHUR H.	314
GILMORE, ELINOR, *Artists' Model*	314
GOLTZ, ELSA L.	315
GOLTZ, HILDA L.	315
HARDIE, RUSSELL	321
*HARRIS, HAZEL	324
*HERMAN, LILLA NAOMI	324
*HICKS, MABEL	325
HOFFER, GWENDOLYN C.	325
HORTON, FRANK W.	327
JOHNSON, CHARLOTTE BARKER	427
*KEELER, JANE	336
KEYSER, MERRITT C.	338
KLESS, HAROLD F.	339
*KNIGHT, HELEN B.	350
KREPPEL, THERESA C.	429
*LEE, MARGIE	346
*LINCOLN, MARGARET MCDONALD	348
LOCKWOOD, GORDON E.	349
*MCGARRY, GARRY	353
MCWILLIAMS, SHIRRELL	354
MANN, WILLIAM H.	355
MANZEL, L. IRVING	356
MARR, WILLIAM BOYD	430
MAXWELL, J. MURRAY	357
MEECH, OWEN	358
MERLIHAN, MARIE	430
MEYER, LUCILLE M.	359
MEYERS, KITTY, *Artists' Model*	431
MILNER, WILLIAM STANLEY	361
*MINKEL, BESSIE ANNA	362
MULLIGAN, EDWARD ORMAND	362
*MUNSEY, ETHEL HOLMES	432
OBERLE, KENNETH C.	369
O'CONNOR, PATRICK T.	369
*OLSZEWSKA, JADWIGA	433
POTTER, LARS SELLSTEDT	375
*REED, FLORENCE PIERCE	378
REICHERT, GERALDINE E.	377
RICHARDSON, GEORGE HURD	381
RIX, FLORENCE REID	381
*ROCKWOOD, JUNE M.	383
SANTUCI, JOHN PAUL	387
SCALZO, ELLA DORYS	388
*SCHELLING, CORNELIA	388
SCHILLING, SIBYLLA	389
SCHWENDLER, RICHARD H.	435
SMART, JACK	396
SMITH, DORETTA C.	397
SQUIRES, CHARLES FREDERICK	399
*STACY, MABEL MARIE	400
STAGG, MARGARET	400
*STAMP, JOHN L.	401
STOCKWELL, FRANK A.	403
*SWEET, MAY BLANCHE	406
*TOWNSEND, GERTRUDE	409
VOLGENAU, HOWARD	412
WARD, GEORGE OTTO	414
*WECHTER, JULIA A.	415
WISHING, ARLYNE	422

Dancing and Related Arts

Teachers and Directors indicated by asterisk

	PAGE
*ALBRIGHT, BETTY	260
*BECKER, ELLEN	270
BOLTON, FRANK	274
*BOWEN, DOROTHEA	425
*CURTIN, HELEN A.	293
*ELLIS, EMMA MAY	303
*FARNHAM, MRS. ETHEL H.	306
FARNHAM, ETHEL ROBERTA	306
FRANK, RUTH BETTY	311
HUEBSCHWERLEN, VERONICA	329
*KALOFF, ANTHONY	335
MCEWAN, ALTHEA	353
MEAD, LILLIAN	358
*MUNGER, ALICE VOSSELLER	365
*PENFOLD, LOIS SMITH	380
RICE, MARGHUERITE SMITH	380
STERNAGEL, ALICE	403
*STEVENS, ALLEEN	403
SWEETLAND, DORIS	407
*VANARNAM, CHARLES H.	411
*WALTERS, FAY MARIE	414
*WHEELER, GLADYS F.	418
WILLIS, KATHLEEN	421
ZENT, MARJORIE EVELYN	423

Collection of The Buffalo History Museum

Painting and Related Arts

Teachers and Directors indicated by asterisk

	PAGE
*ADDIS, HELEN ELIZABETH	260
*ANDERSON, MRS. HANNAH E.	261
ANDRLE, OTTO FRANCIS	261
ANTHONY, MRS. DANA	262
*BACH, FLORENCE JULIA	262
*BACON, EDITH JANE	424
*BARNARD, JOSEPHINE W.	265
*BARTELS, ANNA D'ARCY	266
*BAXTER, WILLIAM A.	268
BEALS, GRACE ROMNEY	269
BECK, RAPHAEL	269
BIELEFELDT, CURT C.	425
BRADFORD, ELISE LORD	276
*BRADLEY, CHARLES B.	276
BREDEMEIER, CARL LOTHAR	277
BRIGGS, ALFRED HENRY	277
BURCHFIELD, CHARLES EPHRAIM	279
BURNSIDE, MAUD	280
BUSH, MORRIS SHEPPARD	281
CARDER, SAMUEL WORTH	284
CARLSON, JOHN F.	285
*CARPENTER, BERNARD VICTOR	285
CHATTIN, LOU ELLEN	287
CHRIST, MRS. RUDOLPH	287
CLIFTON, CHARLES	289
*COBB, ETHELYN P.	289
COLBURN, I. MARIE	290
D'AHNER, MAY	294
*DAY, MRS. ALLEN E.	295
*DENNY, ANNA EVA	297
*DIEFFENBACH, MABEL E.	298
*DOYLE, M. DOROTHY	299
DUCHOW, PAUL F.	300
EDELSON, CHARLES KING	302
EDGERTON, MINNIE AURELIA	302
ENGELHART, LEO BLANCHE	304
ERION, BERNICE	304
*FILKINS, CLARIBEL	307
*FOLSOM, FRANCES LOUISE	308
FORD, FRANCIS THOMAS	308
FOURNIER, ALEXIS JEAN	309
FOX, ELIZABETH T.	310
FRANCIS, WILLIAM CARSON	311
GABRYELEWICZ, LEONARD FRANCIS	312
GARDNER, RAY	313
GIESECKE, MARGARET J.	314
GOODMAN, HELENE EDRIS	315
GOODYEAR, ANSON CONGER	315
GRABAU, GRACE WILCOX	316
GRABAU, JOHN F.	317
*GREEN, MILDRED C.	318
*GREINER, MRS. CHARLES	318
GUNDLACH, HELEN FUCHS	318
HAAS, JEAN JEFFERSON	319
HAMILTON, MARY	320
HARCOURT, MILLICENT LOUISE	321
*HEKKING, WILLIAM MATHEWS	323
HILL, LUCILLE	325
*HODDICK, ARTHUR L.	325
HORTON, HELEN M.	327
HOUGHTON, DOROTHY R.	327
JABLONSKI, PIOTR G.	331
*JOSLYN, ADELE PARTRIDGE	334
JONES, AMY WHITE	334
JONES, HELEN TOWNSEND	334
KARKUNOFF, ROBERT	335
KENNEDY, EDWARD L.	337
KEBELY, FERDINAND	338
KNAPP, FRANK D.	339
KNIGHT, CHARLES BENTON	340
KOWALSKI, ARTHUR	342
KUJAWA, IRENE	429
*KURTZ, JULIA WILDER	343
LAFORET, EUGENE WALDEN	344
*LANGENBACH, CLARA EMMA	344
LANKES, JULIUS J.	344
LESH, GAIL MCCREARY	347
*LEVY, ALEXANDER OSCAR	347
LINDHE, IVAN	348
MACHERAS, CONSTANTINE THEADORE	351
*MCCREERY, FRANC ROOT	352
MARKWART, JOKN	429
MARTYN, ELIZABETH STANLEY	356
MARSALES, HARRY HOWARD	357
MAZUR, JOSEPH C.	358
MILLER, MARY CHARLOTTE	360
MILSOM, EVA GRACE	361
MRUK, WLADEK E.	362
*MIXER, JESSICA ANTHONY	363
MOESCH, GERTRUDE MARIE	363
MOORE, MRS. GEORGE L.	363
MORGAN, EMMYLOU	364
NELSON, GEORGE LAWRENCE	366
NEWMAN, FRANCES ANSLEY	367
NICHOLLS, JOSEPHINE	367
NISITA, CARLO ANTONIO	367
NOBLE, MRS. CHARLES	368
OEXLE, EDWARD LOUIS	370
PARKER, GROVE MILLER	370
PEASE, MRS. L. F.	371
PENFOLD, JANE GREEN	372
PERCIVAL, RUTH CAROLYN	372
PETERSON, MARGARET C.	372
PEUGEOT, GEORGE IRA	433
PIKE, FREDERICK JULIAN	373
PRICE, MARGARET EVANS	376
RICHARDSON, VOLNEY ALLEN	381
ROBERTS, FRANK M.	381
ROBERTSON, IMOGENE MARGARET	382
ROHLFS, CHARLES	383
ROSINSKA, IRENE H.	384
ROSS, ISABEL MARGARET	385
*RUMMELL, JOHN	386
*RYBERG, DOROTHY	434
SACKETT, CLARA ELIZABETH	386
SAHLIN, AXEL EDWARD	387
SCHEIDEMANTEL, GEORGE L.	388
SCHLEGEL, CLARA H.	389
SCIBETTA, CALOGERO SALVATORE	391
SEVIN, C. THEODORE	392
SHARP, HELEN G.	393
SHERWOOD, GRACE	394
SHUTTLEWORTH, CLAIRE	395
SMITH, AMY CULVER	396
SMITH, HORACE N.	397
SMITHERS, HERBERT HENRY	397
SPRAGUE, AMELIA B.	399
SROCZYNSKA, LUDMILA NOWINA	400
STINSON, MARGARET KELDER	436
SULLIVAN, SYLVESTER A.	406
*TWIST, ETHEL JOSEPHINE	410
*UNDERWOOD, EVELYN NOTMAN	411
VALENTINE, FRANCIS BARKER	411
VARGA, JOSEPH J.	412
VON KBAMER, ESTHER MILLER	438
VON KRAMER, FREDERICK M.	438

Collection of The Buffalo History Museum

PAGE

WEBER, GERALDINE ALISON - - - - 415
*WELCHER, JENNIE ELIZABETH - - - 416
WELLS, MRS. JOHN B. - - - - - 417
WHEALEN, CLARA ANNA - - - - 418
*WILCOX, URQUHART - - - - - 420
*WILLIAMS, FRANCES E. - - - - - 421
*YATES, ELIZABETH M. - - - - - 423

Painting—Commercial Art

AURES, VICTOR - - - - - - 262
BARTELS, ANNA D'ARCY - - - - 266
BAUER, FREDERICK WILLIAM - - - - 267
BEUCHAT, CLEMENT - - - - - 272
BIGELOW, CHARLES CHASE - - - - 273
BOLTON, FRANK - - - - - - 274
BUSH, MORRIS SHEPARD - - - - 281
BUTCHER, LAWRENCE H. - - - - 282
BUTLER, LEONARD C. - - - - - 282
DAVENPORT, ERNEST - - - - - 295
DAVIDSON, WILLIAM DAVID - - - - 295
DU VALL, CLYDE WAYNE - - - - 301
DU VALL, HERBERT - - - - - 302
DYCZKOWSKI, EUGENE M. - - - - 301
FEIDLER, CLARA MARGARET HAYES - - 306
GREEN, HIRAM HAROLD - - - - - 317
HAIST, CHARLES WESLEY - - - - 320
HANFORD, JOHN MEAD - - - - - 320
HANNASKE, BERNARD - - - - - 321
HEINTZ, MARION KATHERINE - - - 323
HOWE, LLOYD N. - - - - - - 327
JAEGER, ELLSWORTH - - - - - 331
JAEGER, ZETTA GAY - - - - - 331
JOHNSON, GILBERT KENYON - - - - 334
KENT, NORMAN - - - - - - 337
KOWALSKI, EDGAR - - - - - 342
LA DUCA, ROSALBA - - - - - - 343
LA DUCA, SOPHIA - - - - - - 343
LESH, GAIL MCCREARY - - - - - 347
MANN, WILLIAM HAROLD - - - - 355
MANNING, FREDERICK - - - - - 356
MICHAEL, WILLIAM JAMES - - - - 359
MURRAY, PERCY - - - - - - 365
PATRICOLA, CHARLES - - - - - 371
PIRSON, ARTHUR EDWARD - - - - 374
REAHR, CLARENCE WILLIAM - - - - 377
ROHRBACH, CHARLES - - - - - 384
ROSS, JOHN WILSON - - - - - 385
SCHER, LOUIS H. - - - - - - 388
SCHERM, EARLE N. - - - - - 389
SCHMIDT, WILLIAM A. - - - - - 390
SCIBETTA, CALOGERO SALVATORE - - - 391
SMITH, JAMES EDWARD - - - - - 436
STOCKWELL, FRANK A. - - - - - 403
SULLIVAN, SYLVESTER ALBERT - - - 406
WAGNER, ALOYSIUS JOHN - - - - - 413
WILD, WILLIAM - - - - - - 420
WILLIAMS, IRVING S. - - - - - 421

Sculpture

APEL, FREDERIC HENRY - - - - - 261
DUNBAR, ANNA GLENNY - - - - 300
BALK, JOSEPH - - - - - - - 264
HIRSCH, GEORGE M. - - - - - 325
KENT, NORMAN - - - - - - 337
MCDONALD, ISABEL MALLOY - - - - 351
MARCHAND, HENRI - - - - - - 357
MAZUR, JOSEPH C. - - - - - - 358
REIF, CHARLES F. - - - - - - 379
RICE, MARGHUERITE S. - - - - - 380
SPAETH, LEONARD (*Architectural Sculpture*) - - 398
STRUBING, LOUISA HAYES - - - - 405

Literature

ABBOTT, JANE DRAKE - - - - - 259
ALMY, FRANCIS - - - - - - 260
ALMY, FREDERIC - - - - - - 260
BAILEY, CLARISSA M. - - - - - 263
BAIN, DONALD - - - - - - 263
BALLOU, LEVI CHAMBERS - - - - 264
BANN, FREDERIC - - - - - - 265
BEACH, J. WRIGHT - - - - - - 268
BORK, MILTON EDWARD - - - - - 274
BROWN, RAYMOND FARGO - - - - 279
BROWNE, MARGARET COOTE - - - - 278
BURNS, EFFIE FARNHAM - - - - - 281
BUTLER, EDWARD HUBERT - - - - 282
BUTLER, JESSIE STORRS - - - - - 283
CAMEHL, ADA WALKER - - - - - 283
CAPEN, DR. SAMUEL PAUL - - - - 283
CHASE, DR. SUSAN FRANCES - - - - 287
CHRIST, WILLIAM EUGENE - - - - 426
CHURCHILL, MAY THIRZA - - - - 287
CLARK, MARY GAIL - - - - - - 288
CLAWSON, H. PHELPS - - - - - 289
CODD, MARGARET - - - - - - 289
CORMACK, MARIBELLE - - - - - 291
CURTIS, ESTHER CARLSON - - - - 292
CZACZKOWSKI, MATTHEW S. - - - - 293
DARMSTADTER, CHARLOTTE - - - - 295
DECKER, WILLIAM MORE - - - - - 296
DE FOREST, MARION - - - - - 296
DI BARTOLO, FRANCIS - - - - - 298
DONK, ROSE RUDOLPH - - - - - 299
EDWARDS, MARIA R. - - - - - - 303
EVANS, MARY ANNA BUCK - - - - 305
FERGUSON, LUCIE A. MAYO - - - - 307
FITTS, ADA MARY - - - - - - 307
GABRYELEWICZ, LEONARD F. - - - - 312
GEIBEL, LEAH M. - - - - - - 314
GOETZ, PHILIP BECKER - - - - - 315
GREEN, LAURA MOSS - - - - - 317
GUILD, HELENE HEATHCOTE - - - - 319
HARLOW, ANNE LUCINDA - - - - 321
HARTWELL, ERNEST CLARK - - - - 322
HAUENSTEIN, MINNIE FERRIS - - - - 322
HEACOCK, GRACE HARVEY - - - - 323
HEACOCK, LEE F. - - - - - - 323
HOLLAND, MRS. HENRY OSGOOD - - - 326
HOWLAND, HENRY RAYMOND - - - - 328
HUBBARD, ELBERT II - - - - - 329
JARVIS, HAROLD PYOTT - - - - - 332
JOHNSON, FRANK W. - - - - - 333
JOHNSTON, NATHALIE PHELPS - - - - 428
KAHLER, HUGH MCNAIR - - - - - 335
KEENE, MARY VIRGINIA - - - - - 336
KELLOGG, SPENCER, JR. - - - - - 337
KELSEY, ERNEST FLINT - - - - - 428
KENNEDY, GEORGE HENRY, JR. - - - - 337
KESSEL, SARA HIRSHFIELD - - - - 337
KILMAN, LEROY NOBLE - - - - - 339
KIRKPATRICK, HILDA C. - - - - - 428
KOINE, JOHN FARRELL - - - - - 340

Collection of The Buffalo History Museum

PAGE

LANE, MRS. LOUIS BRYANT - - - - 343
LERCH, NALBRO BARTLEY - - - - - 346
LERCH, W. HORACE - - - - - 347

MARVIN, LOUISE H. - - - - - 357
MESMER, MARGARET L. - - - - - 431
MILLER, JOSEPH CORSON - - - - - 360
MIKUSZEWSKA, IZA - - - - - - 360
MOORE, BLANCHE SICKLER - - - - 363

NASH, MARY F. - - - - - - 365
NIEMO, LECH THADDEUS - - - - - 431
NOWICKI, EDWIN P. - - - - - 369

OLIVER, FRANCES E. - - - - - 433

PARK-LEWIS, KATHERINE - - - - - 311
PELOWSKI, EDWARD S. - - - - - 433
PHIPPS, ANNA BEALS - - - - - 372
PITTS, ALICE FOX - - - - - - 374
PRATT, FLETCHER - - - - - - 375
PRICE, IRVING LANOUETTE - - - - 375
PULITZER, WALTER - - - - - 376

REED, FLORENCE PIERCE - - - - - 378
RICHMOND, GRACE S. - - - - - 381
ROHLFS, ANNA KATHERINE GREEN - - - 383
RUBY, BENJAMIN FREDERICK - - - - 385

SEYMOUR, LOUISE LAYCOCK - - - - 435
SEYMOUR, LOUISE SANDERS - - - - 435
SHEARER, AUGUSTUS HUNT - - - - 393
SHEPARD, FREDERICK JOB - - - - 393
SILL, ELLA WERNER - - - - - 394
STARK, EDITH NATALIE - - - - - 401
STREETER, DANIEL WILLARD - - - - 405
STREETER, EDWARD - - - - - - 405
SULLIVAN, EDNAH MABIE - - - - - 406

TENNY, WILLIAM H. F. - - - - - 437
THAYER, GEORGIANA - - - - - 408

WATSON, EVELYN M. - - - - - 415
WELCH, JANE MEAD - - - - - 416
WELLS, JOHN DANIEL - - - - - 417
WHEELER, CHARLES BARKER - - - - 418
WHITE, JAMES PLATT - - - - - 419
WHITE, NELIA GARDNER - - - - - 419
WICKSER, JOSEPHINE W. - - - - - 419
WILBUR, WILLIS CAREY - - - - - 420
WISEMAN, CLARE R. J. - - - - - 421

YATES, BETTY - - - - - - - - 423

Architecture

BACKUS, FREDERIC C. - - - - - 263
BACON, EDWIN PHILLIPS - - - - - 263
BERRY, STEPHEN R. - - - - - - 272
BLEY, LAWRENCE H. - - - - - 273
BUELL, BENNING C. - - - - - 279

CARY, GEORGE - - - - - - - 286
COOK, HAROLD JEWETT - - - - - 290
CRIMI, ERNEST - - - - - - 426
CWIKLINSKI, ANTHONY B. - - - - 294

ECKEL, LOUIS P. G. - - - - - 302

FAYFIELD, ROBERT C. - - - - - 306
FOYSTER, CLIFFORD JAMES - - - - 310
FRANCIS, WILLIAM CARSON - - - - 311
FUCHS, WILLIAM L. - - - - - 312

GALE, MANNING - - - - - - 312
GOLDSTEIN, ELI W. - - - - - - 315

HABICHT, SIDNEY JOHN - - - - - 319

PAGE

JOHNSON, JAMES ADDISON - - - - 334

KALINOWSKI, BRUNO A. - - - - - 335
KELLY, B. FRANK - - - - - - 337
KINKEL, ROEDER, JR., (Landscape) - - - 338

LAPI, SALVATORE LOMBARDO - - - - 344
LURKEY, WILLIAM CHARLES - - - - 350

MCMURRAY, LEROY - - - - - - 354
MANG, GUSTAVUS ALBERT - - - - 355
MANN, PAUL F. - - - - - - 355
MARTIN, EARL - - - - - - 356
MERRITT, AARON RILEY - - - - 359
MOTT, CHARLES EARLE - - - - 364

OLMSTED, HAROLD LE ROY - - - - 370

POST, ALBERT A. - - - - - - 374

REYNOLDS, WILLIAM NEWELL - - - - 380
RILEY, ARTHUR T. - - - - - 381
ROBERTS, FRANK M. - - - - - 381

SCHMILL, KARL G. - - - - - - 390
SCHWARTZ, EMANUEL JEROME (Landscape) - 391
SHELGREN, OLAF WILLIAM - - - - 435
SPANGENBERG, FRANK A. - - - - 398
SWAIN, HERBERT C. - - - - - - 406

WADE, JOHN J. - - - - - - 413
WALKER, JAMES - - - - - - 414
WALLACE, ROBERT - - - - - - 414

ZAKRZEWSKI, JOSEPH - - - - - 423

Public Speaking

BARNEY, MARY DARLING - - - - 266
BOOCOCK, MAUD BRETT - - - - - 275
BOOCOCK, WILLIAM H. - - - - - 275
BROUGHTON, CHARLES DUBOIS - - - - 278
BURGSTAHLER, HERBERT JOHN - - - - 280
BURNSIDE, MAUD - - - - - - 280
BURROWS, REV. GEORGE SHERMAN - - - 281
BUTTRICK, GEORGE ARTHUR - - - - 282

CAMEHL, ADA WALKER - - - - - 283
CARRIE, JOHN S. - - - - - - 286
CLARKE, ROBERT H. - - - - - - 288

DI BARTOLO, FRANCIS - - - - - 298

FLETCHER, MRS. BURTON S. - - - - 308

GATES, WILLIAM BISHOP - - - - 313
GIBBONS, OLIPHANT - - - - - 314
GORDON, ARTHUR HALE - - - - - 316

HENDERSON, ANDREW J. - - - - - 324
HOLLAND, MRS. HENRY OSGOOD - - - 326
HOLMES, SAMUEL VAN VRANKEN - - - 326
HOWIE, JOHN MACFARLANE - - - - 328

JESCHKE, WILLIAM MARION - - - - 332

KAHLER, FREDERICK AUGUST - - - - 335
KESSEL, SARA HIRSHFIELD - - - - 337
KIEFFER, JOHN ELMER - - - - - 338

LARSON, WALTER EARL - - - - - 345

NEWCOMB, THOMAS H. - - - - - 366

PELOWSKI, LOUIS EDWARD - - - - 433

STEWART, CHARLES HUGH - - - - 403
SULLIVAN, CHARLES WILLIAM - - - - 405

THAYER, WALLACE - - - - - - 408

WRIGHT, REV. BRUCE S. - - - - - 422
WYLEGALA, VICTOR B. - - - - - 422

Collection of The Buffalo History Museum

Education

	PAGE
ALEXANDER, WILLIAM PRINDLE	260
ANDERSON, FRANCES M.	261
BELDEN, LOUISE F.	271
BELLINGER, GENEVA OSBORNE	271
BINGHAM, ROBERT WARWICK	272
BONNER, WILLARD H.	274
BOYNTON, RICHARD WILSON	275
BREWER, GEORGE E. JR.	277
BREWSTER, FREDERICK C.	277
BURTCHETT, FLOYD	281
CAPEN, SAMUEL PAUL	283
CARMODY, EDNA	283
CARPENTER, NILES	285
CHAMBERS, RAYMOND	286
CLARK, MARION LOTHROP	288
CLARKE, MARY ELIZABETH	288
COOK, ALBERT EVERETT	290
COOKE, THOMAS F.	290
COONLY, MARGARET M.	291
CROLL, DOROTHY	292
CURRAN, MARIE CECILIA	292
DICKSON, ELIZABETH	298
ELLIS, ADALYN J.	303
FOX, ADA HEPINSTALL	310
FOSDICK, FRANK SHELDON	309
HAHN, MARY ELIZABETH	320
HALL, ROSE KENT	320
HAMLIN, CHAUNCEY J.	320
HANSON, MARGUERITE	321
HARTWELL, ERNEST CLARK	322
HECTOR, L. GRANT	323
HELENBROOK, RAY	324
HERSEY, CHARLES	324
HOLMLUND, MILDRED C.	326
HOWELL, HELEN E.	327
HOWLAND, HENRY R.	328
IRONS, WILLIAM V.	427
JACOBS, HARRY W.	331
JONES, EDWARD S.	334
KAUFFMAN, KATHRYN M.	336
LAWTON, LEDRA M.	345
LEARY, DANIEL BELL	345
LEONARD, ESTHER M. W.	346
LESTER, OLIVE PECKHAM	347
LINDEMAN, RICHARD W.	349
MCDONALD, LILLIAS M.	351
MARCHAND, HENRI	357
MARSH, CLARENCE S.	357
MELLEN, CAPTAIN CALVERT K.	431
MERLE, MABEL C.	358
MOORE, EDWARD JAMES	364
MORGAN, HAZEL E.	364
NEUMANN, CHARLES	432
PIERCE, WILLIAM E.	373
PILLSBURY, W. HOWARD	374
POST, HOWARD W.	374
RHODES, CHARLES ELBERT	380
RIEGEL, E. RAYMOND	380
ROBERTSON, IMOGENE CHRISTABEL	382
ROBINSON, MARION HERSHISER	382
ROGERS, MARY HARTLEY	382
ROLLINS, CHARLES L.	384
ROSINSKA, IRENE H.	384
SAGE, EUGENIA E.	387
SAGER, MABEL IDA	387
SAVAGE, ANN	388
SEVERANCE, FRANK HAYWARD	393
SHERK, WILFRED H.	394
SHERLOCK, KATHLEEN FRANCES	435
SINE, EDWARD WARREN	395
SMITH, AMY CULVER	396
SY, ALBERT PHILIP	407
TELFAIR, VENETIA	408
TERRY, LUCRETIA	408
THURBER, CLARENCE H.	409
TILLY, FRANCES	409
TUCKER, GEORGE L.	410
UNHOLZ, ETHLYN M.	411
VAN SANTVORD, GEORGE	412
WEIFFENBACH, ELIZABETH	416
WOOD, MABEL F.	422
WOODWARD, PEARL E.	422
YATES, ELIZABETH M.	423

Photography

	PAGE
AVERY, EDWARD C.	262
BALDWIN, FURMAN O.	264
BALL, JUANITA	264
BEACH, HOWARD DWIGHT	268
BERTLING, WALTER E.	272
BOB, HAUSER	274
CIRESI, SALVATORE	288
COLEGROVE, RAY	290
DOELMAN, BURT O.	298
GARRETSON, DR. JOHN LYALL	313
GERARDI, ERNEST	313
HORTON, FRANK *W.*	327
HUBERT, JOSEPH JOHN	328
KLEIN, FRANCIS C.	339
KOPPEN, ERWIN J.	341
KRAMER, GEORGE	342
LOFFREDO, UMBERTO A.	349
MCCOY, WILLIAM C.	352
MCDANNELL, ARTHUR GEORGE	353
MCGEORGE, ROBERT ROY	353
MCPHAIL, EDWARD IRVING	354
NUSSBAUMER, G. GEORGE	369
PASCALE, DOMINICK	371
PECK, CHARLES L.	433
PETERSON, GEORGE A.	372
PIERMAN, CLYDE A.	373
POHLE, FREDERICK	374
SAGE, JEROME H.	387
SIME, DAVID JAMES	394
SIPPRELL, CLARA E.	396
SIPPRELL, FRANCIS J.	396
TAFFEL, WALTER L.	407
THIBAUDEAU, AUGUSTUS JACKSON	408
WESTPHAL, W. HERBERT	418

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